



# You Can Talk Well

by

RICHARD C. REAGER

revised by

NORMAN P. CRAWFORD

and

EDWIN L. STEVENS



B I PUBLICATIONS  
BOMBAY

Copyright © 1946, 1960 by Rutgers, The State University  
First Revised Edition

Reprinted in India by special arrangement  
with the original publishers,  
RUTGERS UNIVERSITY PRESS,  
New Brunswick, New Jersey, U.S.A.

FIRST INDIAN EDITION 1961  
Published under exclusive license by  
R. I. PUBLICATIONS

Published by G. N. Muralidhar  
for R. I. Publications,  
239, D. Narayana Road,  
Bombay 1, India.

Printed by R. M. Behar  
at Usha Printers,  
4, Tollymore Road, Bombay 1 India.

This book is dedicated with abiding affection to the memory of Richard C. Reager 1898-1956, memorialized by the Speech Association of America in convention at Chicago, December 28, 1956, in these words

"Professor Reager inspired countless thousands of students and spearheaded the speech activities of many adult, social, business, and professional groups. In campus life, Professor Reager was symbolic of the spirit of dying for dear old Rutgers, so great was his loyalty to his college, to his colleagues, and to his students. His passing has indeed left a void."



## Preface

Richard C. Reager "The Prof," as we will always remember him, was our first speech teacher. He so influenced our lives that we entered the teaching profession. Later we had the privilege of serving with him in the speech and debate programs at Rutgers University and also in adult education activities throughout the United States. In our work we try to apply his common sense approach to speech. We believe it is the best method to help people learn to express their ideas clearly and effectively.

The first part of *You Can Talk Well* has been updated and revised to give more positive emphasis to organization and communication. The second part has been condensed but still contains the practical suggestions for specific speech situations. We hope that the revision retains the flavor of the original.

Mrs. Richard C. Reager and Mr. Alan E. James, Associate Director and Sales Manager of the Rutgers University Press, gave us the warm encouragement without which the revision would not have been undertaken. Mr. James also made helpful suggestions about the writing and the preparation of the manuscript.

Dr. Donald Cameron, Librarian, and Mr. Russell Van Horn, Assistant Librarian, placed the facilities of the Rutgers Library at our disposal.

Professor David Lillen of Rutgers University wrote the memorial which appears on the dedicatory page.

To each of these friends we express our gratitude.

N.P.C. and E.L.S.



## Contents

Preface vii

- 1 You Can Talk Well 3  
Summary 7
- 2 What Makes a Speaker Effective 9  
Decide on Something Worth Saying 9  
Organize for a Purpose and with a Plan 11  
Practice 13  
Presentation 14  
Summary 19
- 3 Acquiring Background 21  
Sources of Speech Material 21  
Forms of Speech Expression 24  
Summary 27
- 4 Organizing for a Purpose 28  
Speech Purposes 28  
Analysis of the Audience 31  
Analysis of the Occasion 34  
Summary 37
- 5 Organizing with a Plan 38  
Central Idea 38  
Main Points 39  
Supporting Materials 41  
The Conclusion 43



- The Introduction 49
- The Outline 51
- Transitions 52
- Summary 52
  
- 6 Practicing Delivery 54
  - The Extemporaneous Speech 54
  - The Speech Written and Read 57
  - The Speech Written and Memorized 60
  - The Impromptu Speech 61
  - Reading Aloud 63
  - Summary 64
  
- 7 Controlling Platform Manner 65
  - Creating a Favorable First Impression 65
  - Increasing Effective Platform Manner 70
  - Handling the Question Period 76
  - Summary 78
  
- 8 Controlling Voice and Diction 79
  - Characteristics of a Good Speaking Voice 79
  - Improving Your Speaking Voice 82
  - Using Effective Diction 83
  - Summary 91
  
- 9 Guiding Criticism 92
  - Using a Check Sheet to Guide Criticism 93
  - Using the Speech Arrow 98
  - Summary 100
  
- 10 Presiding Over Meetings 101
  - The Speech of Introduction 103

The Open Forum and Panel Discussion	107
The Study Group and Round Table	109
The Chairman of the Group Discussion	109
The Committee Chairman	110
The Conference Meeting	112
The Announcement	115
Summary	116
11 Using Parliamentary Law	117
Constitution and By-Laws	118
The Rule of General Consent	118
Order of Business	119
Classification of Motions	121
Summary	122
12 Running Banquets	133
The Banquet Committee	133
Duties of the Toastmaster and Committee	136
Proper Banquet Facilities	137
The Menu and Service	142
The Program	145
Summary	148
13 Speech for Special Occasions	149
The After Meal Speech	149
The Speech of Presentation	150
The Speech of Acceptance	155
The Speech of Welcome	156
The Response to the Speech of Welcome	157
The Speech of Farewell	157

	The Speech of Praise	158
	Officers Reports	160
14	Speech in Selling	162
	Fundamentals of Good Salesmanship	163
	Personal Appearance	163
	Mental Strength	164
	Developing Abilities	166
	Know Your Company	170
	Use Common Sense	171
	Hard Work	172
	The Sales Ladder	174
	The Sales Talk	176
	Arranging the Interview	178
	Proven Sales Suggestions	179
15	Interviews	183
	Personality Check List	190
	Background Analysis	192
	Job Analysis	195
16	Speech for the Executive	203
	Attitudes and Practices	205
	Summary	208
	Appendix	209

You Can Talk Well

	The Speech of Praise	158
	Officers Reports	160
14	Speech in Selling	162
	Fundamentals of Good Salesmanship	163
	Personal Appearance	163
	Mental Strength	164
	Developing Abilities	166
	Know Your Company	170
	Use Common Sense	171
	Hard Work	172
	The Sales Ladder	174
	The Sales Talk	176
	Arranging the Interview	178
	Proven Sales Suggestions	179
15	Interviews	183
	Personal Checklist List	190
	Background Analysis	192
	Job Analysis	197
16	Speech for the Executive	201
	Attitudes and Practices	203
	Summary	208
	Appendix	209

You Can Talk Well



## You Can Talk Well

The ability to express an idea clearly and effectively is almost as important as the idea itself. Our approach to oral communication can be summed up this simply: You must have an idea, and you must have the ability to express the idea clearly and effectively. The purpose of *You Can Talk Well* is to help you develop this ability.

Today people in every walk of life need this ability. In business, the professions, government, agriculture, and labor, people at every level of responsibility are called upon to present their ideas. The men and women who can talk most easily and effectively are often the most persuasive in their job situations and in their civic life. Communities look to such people for leadership. Those who talk well are likely to become persons of influence.

Many people fear a speech situation. If you were to ask the average businessman, club officer, or government representative to make a speech, the immediate reaction would often be, "No, I can't do it." In conferences, many men with good ideas don't express themselves because of this fear.

Yet, the same people who fear to make a talk are the first to



admit that, no matter what the situation, the ability to talk well is highly desirable. "I have ideas but I just can't get up to speak" is a statement we hear continually. However almost anyone can improve his ability to express ideas.

It may be agreed that effective speech is valuable and desirable but many people are unable or unwilling to participate in public speaking situations. The president of a Rotary Club probably expressed the thoughts of many thousands of men and women when he said "I could be a better president of this club if I only knew how to talk easily and effectively." Why should such a civic and business leader feel that speech is important and yet have such a negative attitude toward making a speech? If he believes in the importance of speech, he should be willing to do something constructive about it. There are many opportunities for people who wish to improve their speech effectiveness. Large department stores, great utility companies, industrial concerns, insurance companies, government organizations, trade associations, and labor organizations not only stress the importance of speech training for their employees but many of them offer courses. In addition, thousands of men and women enroll in university or adult education programs which include courses in public speaking.

To be effective, such speech training and instruction should be practical and should help the speaker develop his ability to master any speech situation. This book contains a series of suggestions to help you improve your ability to select, organize, and present your ideas in almost every kind of speaking situation. Instruction in public speaking is not a "hit or miss" affair. There is a proper plan for each speech situation. It is your responsibility as a speaker to know and apply the right plan.

Why should anyone possessing ideas, knowledge, and skills—with "something to sell"—make an ineffective presentation? There is nothing difficult about making a speech, delivering a lecture, teaching a class, or "making a sale." There

is little reason for anyone to do any speech job poorly if he approaches his task properly. However, too many of us do not talk well. We are careless with our enunciation. We use an inappropriate vocabulary and limited or inapplicable speech material. We talk in a monotone with no change of pitch, rate, or volume. We do not have our purpose clearly in mind. We do not strive to make contact with our audience. We do not apply good sound common sense. We do not achieve our optimum when we talk.

Most of us have the endowments we need for oral communication. We have lungs, larynx, lips, teeth, tongue, and pharynx to make sounds. We have brain and memory to provide intelligence and ideas. With these faculties we can think and speak. If we use them properly we can be effective speakers.

It is not difficult to talk easily and effectively. No special talents are required. You are the key to your own ease and effectiveness as a speaker. It is your character, appearance, experience, and convictions which make up your personality and which vitally affect your relationships with other people. Capitalize on these assets. Be at your best with other people. Strive to be a genuine, pleasant, and enthusiastic person. Welcome opportunities to tell your story. Thus, you will develop and exercise a positive speaking personality. You can talk well.

Several years ago oratory and declamation formed the basis for effective speech training, but this theory of expression is outmoded. Today the basis for effective speaking is communication, and this book interprets public speaking to be an extension of conversation. Public speaking is defined as the oral expression of an idea for the purpose of obtaining a definite response from a given audience at a given time in a given place.

Note how this definition applies in real life situations. Whatever the speech situation, there are good reasons for it.

If you are to be a part of it, there should be a good reason for your participation. Your training, your experience, your ability, your position may have caused you to be limited, or your own judgment may suggest that you can profit by making a voluntary presentation of your ideas. You may be a banker asked to discuss some phase of banking; you inform the audience about a new drive-in window service. You may be a member of an organization considering a dance; you talk for or against that dance. You may be a leader in a local Parent Teachers Association, which is presenting a TV set to the school; you make the presentation speech. You may be the head of some department in a store; you give instructions to new clerks. You may be a salesman; you present reasons to a prospect for the purchase of your product. If you speak, do so on a particular topic, at a specific time, and seek a specific response. When you participate in a program, your speech should contribute to the purpose of the program.

Skeptics may ask "What about the many thousands who just get up and talk?" If the majority of individuals would refrain from "just getting up and talking," the world would be a happier place in which to live. There should always be a good reason for making any speech and the speaker should make the best possible use of his opportunity.

This book does not offer a magic formula for speech problems. It doesn't present "Ten Easy Lessons" which guarantee to raise salaries immediately, to produce star salesmen, or equip individuals to be "the life of the party." Neither does this book offer suggestions for treating the child or adult with speech defects. Help for defects such as stuttering or chronic hoarseness should be sought from qualified physicians or speech therapists.

In order to speak more easily or effectively, remember that every time you talk you are expressing ideas and feelings orally. Your morning greeting to a neighbor, your conversation on a bus or train, your telephone calls, your informal con-

versations at the lunch table—all these are speech situations. The participants, you and the others, are speakers. You usually have no fear or complex about talking under such circumstances. Why then fear "the public speech?" Public speaking is much like any other speaking. Whether it is one person speaking to another, or one person speaking to an audience of millions, the problem and the purpose are still to communicate ideas clearly and effectively.

A student in a college class recently asked, "Why doesn't the college administration require all teachers to take a course in public speaking?" This is a good and fair question because all who face audiences should be trained to do the best job possible. Most teachers, however, do not need more training in public speaking. They simply need to apply common sense to public speaking situations. Indeed, this is all most people need to make better speeches. More talks fail and more programs are criticized because of this failure to apply common sense than for any other reason.

There is no need to fear either situation or speech for there is an antidote to such fear. This antidote is knowledge and experience, which promote courage and self-confidence. We may never completely overcome our fear and anxiety but we can learn to control them. We should not underestimate our selves or our ability to speak well.

If we would do any job better we should have confidence in ourselves and adequate knowledge to perform the task. If we would talk well, we should develop and use a positive speaking personality. Others will possess and show confidence in us only to the degree we possess and show confidence in ourselves.

#### Summary

1. Everyone has ideas and should express them well.
2. Speech training is available. To be effective it should be practical.

If you are to be a part of it, there should be a good reason for your participation. Your training, your experience, your ability your position may have caused you to be invited, or your own judgment may suggest that you can profit by making a voluntary presentation of your ideas. You may be a banker asked to discuss some phase of banking; you inform the audience about a new drive-in-window service. You may be a member of an organization considering a dance; you talk for or against that dance. You may be a leader in a local Parent-Teachers Association, which is presenting a TV set to the school, you make the presentation speech. You may be the head of some department in a store; you give instructions to new clerks. You may be a salesman; you present reasons to a prospect for the purchase of your product. If you speak, do so on a particular topic, at a specific time, and seek a specific response. When you participate in a program, your speech should contribute to the purpose of the program.

Skeptics may ask, "What about the many thousands who just get up and talk?" If the majority of individuals would refrain from "just getting up and talking," the world would be a happier place in which to live. There should always be a good reason for making any speech and the speaker should make the best possible use of his opportunity.

This book does not offer a magic formula for speech problems. It doesn't present "Ten Easy Lessons" which guarantee to raise salaries immediately to produce star salesmen, or equip individuals to be "the life of the party." Neither does this book offer suggestions for treating the child or adult with speech defects. Help for defects such as stuttering or chronic hoarseness should be sought from qualified physicians or speech therapists.

In order to speak more easily or effectively remember that every time you talk you are expressing ideas and feelings orally. Your morning greeting to a neighbor, your conversation on a bus or train, your telephone calls, your informal con-

versations at the lunch table—all these are speech situations. The participants, you and the others, are speakers. You usually have no fear or complex about talking under such circumstances. Why then fear “the public speech?” Public speaking is much like any other speaking. Whether it is one person speaking to another, or one person speaking to an audience of millions, the problem and the purpose are still to communicate ideas clearly and effectively.

A student in a college class recently asked, “Why doesn’t the college administration require all teachers to take a course in public speaking?” This is a good and fair question because all who face audiences should be trained to do the best job possible. Most teachers, however, do not need more training in public speaking. They simply need to apply common sense to public speaking situations. Indeed, this is all most people need to make better speeches. More talks fail and more programs are criticized because of this failure to apply common sense than for any other reason.

There is no need to fear either situation or speech for there is an antidote to such fear. This antidote is knowledge and experience, which promote courage and self-confidence. We may never completely overcome our fear and anxiety but we can learn to control them. We should not underestimate our selves or our ability to speak well.

If we would do any job better, we should have confidence in ourselves and adequate knowledge to perform the task. If we would talk well, we should develop and use a positive speaking personality. Others will possess and show confidence in us only to the degree we possess and show confidence in ourselves.

#### Summary

1. Everyone has ideas and should express them well.
2. Speech training is available. To be effective it should be practical.

- 3 Public speaking is an extension of conversation. A public speech should be planned with situation and audience in mind.
- 4 If you have confidence in yourself and enthusiasm for your subject, apply common sense, and present a positive speaking personality you need have no fear of public speaking.
- 5 You can talk well.

## What Makes a Speaker Effective

You can be a clear and effective speaker if you follow these suggestions: Decide on something worth saying, organize for a purpose and with a plan, practice with the audience and the occasion in mind, and present with a sense of communication.

### Decide on Something Worth Saying

Chapter One points out that you should strive to be a genuine, pleasant, and enthusiastic person. You should be interested in what other people feel and think and do. You should be aware of how your attitude and appearance, your ideas and feelings affect those you meet. Remember, too, that your reputation goes before you. If you believe and practice this philosophy you will probably be requested to make public talks. When you receive such an invitation, inquire of the person who asked you what he would like you to talk about. Often his answer will be that you can talk about anything you'd like.

A person may suggest but he should not assign a subject to you or anyone else. You are the one person in the world who



knows best on what subjects, or on what phase of a subject, you are qualified to speak. You should talk about the topics which are vital, important, and interesting to you, those closest to your heart and to your own experience. Consider the topics you feel deeply about and are eager to share with others. Include only those you have earned the right to talk about.

Remember also, the test of a good subject is not alone whether it interests you but whether you can make it of interest to others. Be confident that you can choose any subject from your experience and conviction. Then, with proper preparation, you can make that subject interesting to almost any audience. There is no such thing as a dull subject; there are only dull speakers.

Decide early what your topic will be. Not until then can you select your material and organize your thinking. Don't put off the decision until the last minute and then rush into the speech situation ill-prepared and ill-at-ease. Spend your time preparing rather than procrastinating. With the topic decided you are more likely to listen and to read with an eye and an ear to the question, "How can I use this material in my speech?" At the same time you will go back into your experience and convictions to find appropriate material. Perhaps, the story of Henry Ward Beecher and the young divinity student will best illustrate this advice. "Doctor," said the student, "I am planning to enter the ministry. The one thing that is worrying me is how long I should spend in preparing my sermons. I enjoyed your sermon so much this morning that I thought if you could tell me how long it took you to prepare, I would have a better idea of how much time I should use in preparing a sermon."

Dr. Beecher smiled and said, "Young man, I have been preparing the sermon I gave this morning ever since the day I was born."

## Organize for a Purpose and with a Plan

After the subject has been selected and you have a rough idea of what you wish to say you should organize your material for a purpose and with a plan. You do so to help yourself and the audience follow the talk more easily. Have you ever talked with a man, and then wondered afterwards what the discussion was about? Have you attended a meeting, listened to the speaker for some time, and then left wondering what was the purpose of the talk you heard? Have you ever sat in a classroom and sensed that the lecture was following no set pattern, that it lacked unity, coherence, and emphasis? Have you watched an audience shift and squirm as it listened to a speaker ranting at great length on a number of things, none of which tied up with any set plan or objective? Have you wondered when a speech would ever end? Have you sensed a conclusion in a talk only to hear the speaker say "Just one more thought?" Have you as a salesman felt that the customer was thinking of your competitor's product? If you have ever had any of these experiences and hoped to discover how you could prevent the same thing from happening to you, you need only organize for a purpose and with a plan.

Too many conversations, lectures, speeches, and sales talks are poorly planned and lack objectives. They have little reason for being—save as "something which has to be done." They seek no response because they have no purpose. They do not satisfactorily answer the question, "What can my audience do about it?" Yet, every speech situation should be planned to answer that basic question. No two talks can be exactly alike and no two speech situations can be entirely analogous because no two audiences are ever the same. People's needs, interests, and backgrounds vary. An audience will listen and respond in different ways at different times. Even the same people become a different audience depending upon

many factors such as the hour, the ventilation, duration of the meeting, hunger, fatigue, problems at home, and weather.

Each talk, then, should be planned to meet the needs of the individuals as you face them at a particular time and under a given set of circumstances. Even a telephone conversation should be anticipated and planned for. A successful salesman studies each customer and plans a sales talk accordingly. If you wish to be an effective speaker, you will plan as wisely and adequately as you can. You will prepare for your particular audience. If you don't plan and prepare, don't talk.

The organization of speech material and the planning of a particular speech situation can be compared with the painting of a picture. The artist has a scene or a face or an idea in mind and wishes to put it on canvas. He uses paint, oil, and brushes. His finished product may be exhibited, sold, treasured for a lifetime, or enjoyed for a moment. To accomplish his objective the artist uses great care in selecting the right paint and brushes. He places the canvas where the light is best. He may spend hours mixing colors to obtain special shades for a certain part of the painting. Days and weeks may pass before the finished product is satisfactory. His pride in his work prevents him from doing a careless, hurried, or crude job.

One who speaks also creates pictures. He has a canvas—the audience. He has paint—vocabulary. He has brushes—sentence structure and general speech manner. With this equipment he, like the artist, can create a masterpiece. He can make pictures with words which register on the canvas of the audience mind. These word pictures can likewise sell an idea, can be treasured as thoughts worth remembering, or can be enjoyed as a living experience.

How would you paint a picture with words? Can you create a masterpiece as you "paint your picture?" Our experience with thousands of men and women indicates that many a painter of word pictures, if he applied the same technique to

canvas that he does to his audience, would proceed somewhat as follows:

He would place his canvas where the light was the poorest. He would buy buckets of paint of all colors before he knew what shades he would need. He would have all kinds of brushes. He would put a brush in each bucket of paint. Then, he would survey his canvas, grab the handle of one brush, shut his eyes, and hurl the brush in the general direction of the canvas. He would lean down again, seize another brush, and repeat the operation. In the end he would have used the brushes to splash paint on the canvas but he would not have painted a picture.

You should avoid a "slap-it-on-the-canvas" technique when planning and organizing talks. Sometimes extra effort should be given to the selection of ideas, vocabulary and sentences. At other times a simple question may call for a quick and simple answer. You should plan your speech purpose and organize speech materials with the audience and the occasion in mind. You should also be flexible enough in your planning to make necessary changes when new information becomes available.

### Practice

After you have decided on your subject and have organized your ideas effectively the next step is to begin to practice with audience and occasion in mind. First go over the entire talk to get the feel of the material. Know the main parts well enough to fix them in sequence. If you are going to speak extemporaneously use notes in the initial phase of your practice but try to look at them less and less as you continue. Such practice should increase your assurance and confidence so that when you give the speech, you will remember all the ideas in proper order. Use different language to express the same idea so that your delivery will not become mechanical and unin-

teresting. Don't overdo your practice to the point of memorizing your talk.

When you have fixed the sequence of your ideas and do not need to rely on notes time your talk. Unless you have great experience, you will probably be unable to match your time limits exactly. A speech which runs a little short is better than one which runs overtime. For radio and television presentations the timing must be "on the nose."

If you are lucky enough to feel that you are "ready to go" two or three days before your speech is due, forget it until the day of the talk. Then, give it one more dry run. But remember that the best of plans sometimes go wrong and be alert to whatever may happen between the end of your preparation and the end of your presentation. Practice your talk with the audience and occasion in mind but be ready to adjust as the situation demands. For example, there may be another speaker before you on the program. He may tell the funny story you planned to use to introduce your talk. In such a case, use one of the alternate introductions you considered when you prepared.

#### Presentation

The fourth and final point is that the talk should be presented with a sense of communication, directly to the audience. You should establish from the start that you want to be in close touch with your audience, that you appreciate the presence of each person, and that you seek active cooperation. This means direct eye contact with each person and each section of the audience. Many speakers fail to be effective because they do not look at the people in the audience. They gaze vaguely toward the clock, walls, or ceiling. They seek inspiration from the floor from "somewhere up there," or from out the window. They are not effective speakers because they have failed to recognize this simple speech guide: Look at the members

of the audience and talk with them. It is no wonder that audiences become noisy and inattentive when speakers are indirect. Rightly or wrongly audiences conclude that the speaker doesn't care about them unless he talks directly with them, and they are the ones who must respond to the ideas and feelings presented.

A direct manner will also permit you to adjust your response to the response of the audience. You can see what is going on and can do something about it. When people strain forward to hear you, speak more clearly or strongly. Project to the rear row and those in front will automatically hear you. When the audience does not react with the usual desirable signs, such as laughs, noddings of the head, or other indications of attentiveness, you should respond by adapting your material. When disturbances develop, don't ignore them. Recognize them and try to settle them before you continue. In short, think on your feet. Such a responsive and flexible manner on the platform shows your genuine sense of communication. It points up your desire to serve the needs and interests of your group and reveals your pleasure in talking to them at this time on this subject.

Your presentation becomes even more effective when you radiate confident enjoyment of your opportunity to speak. You are friendly earnest, and show keen appreciation for being invited. The average audience responds positively to this approach, is glad you came, and is willing to consider your ideas.

When a speaker does not enjoy talking to an audience, he is apologetic in manner and indicates that he is not doing the thing which he prefers. He fails to enjoy his opportunity and often bores everyone. He has reduced his self-confidence to the lowest point, fears criticism, lacks will power, and knows neither his limitations nor his potentialities.

Some speakers talk as if the effort were too much. They appear wooden and unanimated. They don't gesture or smile,

but appear tense, frightened, and bored. The speaker who lacks enthusiasm and confidence is ineffective. Remember the following speech guide. Show enjoyment and have enthusiasm when you speak. Enthusiasm is contagious. If you have it for your subject and for your audience, the audience will have it for you and for your subject.

Many speakers feel that the organization of the material is the only important consideration in preparing a speech. This obviously is important. But the best organized speech, if poorly delivered, would be almost as ineffective as if never organized at all. Time after time splendid addresses are written for conventions and other speech occasions by authors who know their subjects thoroughly. However, when these well-written talks are delivered in an unenthusiastic manner the audience is often bored and sometimes even walks out.

A confident enjoyment and enthusiasm, sincerely felt, will add effectiveness to your sense of communication.

A controlled platform manner is another important factor of presentation. You should move and gesture only in ways which add to your effectiveness in communication. Your listeners expect you to be poised and relaxed even though they themselves might be upset if called upon to talk. They expect you to be calm and assured, erect and alert, and in control of yourself and the situation. They look for you to be friendly, gracious, and agreeable. They will respond positively if your manner is positive.

Listeners react negatively to the speaker who wanders aimlessly about the platform and who seems to be uninterested and unenthusiastic. Audiences are distracted by a speaker who shifts weight from side to side, spends most of his time pacing from one side of the platform to the other, buttons and unbuttons his coat, adjusts and readjusts his tie, sways from side to side with the monotonous regularity of a pendulum, or rocks forward and backward on his heels. If you would have an effective platform manner remember to apply an-

other simple guide for good speaking. Avoid any physical actions that distract from what you are saying.

The caution against distracting mannerisms does not mean that you are to remain glued to the spot from the start to the finish of the talk. Such stiffness might only increase your platform nervousness or prevent you from moving or gesturing as you should. You must feel sufficiently free in gesture, stance, and movement to do whatever the job requires.

When you really concentrate on communication, you are far more likely to speak with poise and assurance.

The proper control of voice and diction is the next essential for clear and effective communication. You should strive for optimum use of your natural voice mechanism in order to make the most of your vocal endowments. If you misuse the voice, the strain may tire you and annoy your listeners. Use your voice as a skilled organist might handle an organ. The organist does not pull out all stops and blast the audience with unrelated sounds. Rather, the notes are played in sequence, on key with the proper force, and in appropriate tempo. The result is music with an appealing form and quality. Just so, you as a speaker should master each sound in the words you decide are worth saying. Blend them with the pitch, volume, and rate required for meaning. Avoid the deadly monotone. The quality of your delivery tells the audience how you feel and reveals your enjoyment on this occasion. As someone put it, "Your voice is you." Be sure that people have a chance to hear it from you as you mean it. In this way your vocal control becomes easier and contributes to your sense of communication.

The use of proper diction, including the choice and pronunciation of words, adds to your effectiveness in communication. Your vocabulary should be adequate and precise. Be sure you use words which your audience understands. If you become too technical, you may speak "over their heads." Do not chance ineffectiveness by using too limited a vocabulary.



There are more than 600,000 words in the American-English language from which to choose. Many college graduates or businessmen have a knowledge of thousands of these words, yet use only a small portion and some of these inaccurately. Refresh your memory and regain command over the words you already know. Expand your working vocabulary by regular study. The current edition of a standard dictionary and a good thesaurus should be available for you. Such reference books can help you to develop a wider and more exact vocabulary to express your ideas.

Speakers sometimes become addicted to pet words and phrases which are used to describe every experience. Two cases in point are the words "nice" and "get." Some people say: It is a nice day. It is a nice book. It is a nice hat. It is a nice baby. It was a nice lunch. He is a nice fellow. She is a nice girl. Nice tie, nice party, nice sandwich, nice movie, nice date, nice night, nice car, nice boat. Everything from hot dogs to babies is described as "nice." There are numerous words in the American-English language which have more color and precision than "nice" to describe these experiences. Let's use them!

Some people misuse the word "get" in the same way. You hear a person tell about the activities of his day in this manner: He gets up in the morning, gets dressed, gets breakfast, gets the car out of the garage, and gets to the office. When he gets there, he has to get some letters written and then gets to see a fellow. When he gets back to his own office, it is time to get lunch. While he is out getting lunch, he has to get something from a store and then get back to the office. In the afternoon, he gets his files cleaned out, gets some tickets for the show and has to get off early so that he can get home. Then, he has to get dressed because he has to get to the Jones' for dinner and then get to the theater for the evening. Finally he gets home, gets the car away, gets undressed, gets to bed, gets the light out but can't get to sleep. Incidentally you

probably know many people who don't bother to say "get," they just say "git."

The substitution of "git" for "get" is typical of the errors of pronunciation made by careless speakers. Good speakers, however, use acceptable pronunciation and are careful with their enunciation and articulation. They avoid slurring and mumbling. They approximate the standard used by the educated people of the region in which they live.

Perhaps you know some speakers who are ineffective because of "ahs," "ers," or "er-ahs" in their speaking. Why anyone should want to add an "ah" or an "er" noise to the end of any word is puzzling. However, people do. To prove this for yourself, listen on the train or bus, in the office or restaurant, and count the number of "ah" or "er" interruptions in the conversations you hear. The number of such "word-whiskers" may surprise you. Resolve now to avoid such mumbling. Make no meaningless noises in your speech.

Rather, develop a conversational manner which permits you to pause silently between phrases. Let each idea sink in before you go on to the next one. Say only those words which carry your ideas. Make only those sounds you want your audience to hear. Concentrate on communication.

When you follow these suggestions for proper control of voice and diction, you add to your effectiveness as a speaker.

### Summary

1. Decide on something worth saying.
  - a. Use what you know best and feel most.
  - b. Start early.
2. Organize for a purpose and with a plan.
  - a. Analyze your audience.
  - b. Link the desired response to the audience.
  - c. Plan a logical arrangement.
3. Practice with the audience and the occasion in mind.

- a. Fix the plan firmly in mind.
  - b. Release until you feel prepared.
  - c. Be ready to adapt.
- 4 Present with a sense of communication
- a. Be direct.
  - b. React to audience reaction.
  - c. Be confident, enthusiastic, sincere.
  - d. Control your platform manner
  - e. Control your voice and diction.

## Acquiring Background

Now that you have the basic suggestions for speech effectiveness, what is the easiest way for you to become an effective speaker? This and subsequent chapters will show you the steps in preparing yourself for speech situations. The first step, covered in this chapter is acquiring background, that is, learning the sources of speech materials and in what forms they are found and how they are used.

If as Dr. Beecher said to the young divinity student, all your life you have been preparing what you say to others, each thing you have done, felt, or thought is potential material and gives you background for making a talk. Your task is to analyze yourself make an inventory of your experiences, and determine what is most suitable for communication to others.

### Sources of Speech Material

Your own experience is your first and most general source of material. Things happen to you in the ordinary course of your life, whatever you do or wherever you are. You talk about these things in everyday conversation. These events and con-

versions are remembered. Given our interpretation of public speaking as an extension of conversation, your memory may be thought of as a storehouse of experiences you can use as speech materials in talks to larger audiences.

The second source of material is written matter, including everything from the classics to the comic. You can add to your store of information by reading regularly in books, magazines, and newspapers. (Incidentally the Bible and the dictionary are two of the best books we know. You should have a copy of each at hand for frequent consultation.) Much of our knowledge is obtained from literature, and many of our opinions are influenced by the publications we read. Viewpoints on controversial issues are influenced by the editorials in daily newspapers or weekly magazines. The effective speaker seeks to broaden his understanding, so he reads several papers. He studies and analyzes points of view different from his own. He reads editorials as well as sport pages, columnists as well as advertisements, literary reviews as well as astrological horoscopes. He makes time for as much reading as possible and tries in his speaking to reflect what he has learned. Read, then, to obtain background materials for speaking. More importantly read to increase your mental and emotional maturity.

The following suggestions may help you read with fuller understanding and for greater retention.

1. Read the whole selection for broad meaning.
2. Determine the central idea of the author.
3. Study the parts for details.
4. Compare your experiences with the author's.
5. Mark important passages to make note-taking easier.
6. Take time to think over what you read.
7. Read for a purpose and for enjoyment.
8. Review for retention.

The third source of materials is programs of public interest, including everything from Shakespeare to Satchmo. You can

increase your fund of knowledge by frequent attendance at lectures, concerts, and theater, and by regular listening to radio and television. Some programs are not worth time and attention, but, with care, you can select worthwhile, interesting, and important presentations. Your reference to broadcasts and telecasts of national political party conventions, Presidential addresses, sessions of the United Nations, and music and drama events will strike a familiar chord and add to your effectiveness. Luncheon meetings and banquets feature speakers who stimulate your thinking and influence your opinions. When programs of public interest are used as a source of speech material, select discriminatingly and listen carefully.

Here are some suggestions to help you listen more effectively:

- 1 Listen actively to all that is presented.
- 2 Concentrate on the central idea.
- 3 Analyze what you see and hear.
- 4 Listen for emphasis.
- 5 Fight distractions.

The fourth source of materials is hard to pinpoint but is rich in possibilities. It is your own thought processes. An editorial in a newspaper or magazine may become a fertile source of speech materials when you analyze its contents, react to the thoughts expressed, and come to a conclusion about the question at issue. Too few of us really analyze or do any concentrated thinking about such matters. Instead, opinions are formed and expressed hastily because it's the thing to do. You should develop your own convictions and be able to justify them. Be independent enough to stand up for them even though you have to stand alone.

You will find the materials you need as a speaker when you renew your own experiences, read widely and intensely, listen and observe with discrimination, and think analytically and imaginatively.

### Forms of Speech Expression

Exposition and persuasion are two major forms in which speech materials may be expressed. Exposition, including description and narration, is the form in which information is imparted. Persuasion, including appeals to reason or to emotion, is the form in which a point of view or a value judgment is communicated. For instance, exposition is represented in a statement containing only the facts about a bond issue (purpose, issuing institution, amount to be raised, interest rate, provisions for amortization) whereas, persuasion is employed in a speech containing value judgments or expressing a point of view about the desirability of purchasing the bonds (sound as the Rock of Gibraltar proceeds will be used for the benefit of people, you can't afford not to subscribe). With an understanding of each of the forms and how they are used, singly or in combination, you will have a better background for the preparation of your speeches.

Exposition means the actual and simple explanation of a subject by those who know it. Consider that you are presenting facts about a foreign land. Should you report the characteristics of landscape or buildings, this would be exposition by description. Should you recount the typical day of a native family either the working day of parents or the school day of children, this would be the use of narration. If you identify the features of a home and tell the story of how a family acted during a meal, this would be the combination of description and narration.

Exposition also means that the speaker can show and tell how to construct an object or how to carry out a procedure. Suppose that you were explaining how an anesthetic is administered before a tooth extraction. If you were the patient talking to your family or a group of friends, you might recall what happened to you from the time you entered the chair probably speaking of your own feelings and in nontechnical

language. If you were the dentist lecturing to a group of seniors in dental school, you would describe and demonstrate the process of anesthesia, probably speaking of the necessary steps and with precise terminology. Each explanation would be exposition to impart information.

Persuasion, the other major form used to develop speech materials, is defined as the art of leading people, as individuals or as groups to want to do what the speaker wants them to. To be persuasive, use materials which will motivate the audience. An understanding of human behavior is necessary to do this effectively and with this understanding you will be in a position to select the proper motivating materials to help accomplish your task.

When the appeal is primarily to reason (this is sometimes called argumentation) persuasion deals with the issues of an unresolved problem by one who advocates a particular position. The speaker wants his listeners to understand and believe in their minds what he strives to justify. The speaker should start with an accepted premise that can be backed with logical inference and acceptable evidence, including the quotation of reputable authorities and the citation of established facts. When the purpose is to change the belief of a hostile group or to reinforce the opinion of an apathetic audience, opposing positions are anticipated, answers are planned in advance, and refutation is included in the prepared talk. The question is analyzed and the issues of greatest importance in the minds of the listeners are determined. An example of a proposition some people are currently discussing is, "Resolved That the United States Government should set a maximum income tax rate of fifty per cent." There is material to support either the positive or negative side of such a resolution. The wise persuader would employ reason and evidence rather than vague feelings of like or dislike to support his side.

Some people believe that argumentation (the persuasive appeal to reason) is only used in a formal debate. A debate,



however, is a series of speeches on two sides of a question (affirmative and negative) with time allowed to both sides for prepared presentations and for rebuttal. Argumentation may appear under many circumstances. It may be found in an editorial, an advertisement, or a sermon. Frequently radio and TV public service programs feature speakers, each of whom states his position and uses primarily the appeal to reason.

People often attempt to debate questions of personal value or statements of fact. Neither can be sensibly or profitably debated. There is no way to answer such questions as, "Is the pen mightier than the sword?" or "Has culture contributed more to mankind than agriculture?" These are matters of opinion and of value and cannot be established, even the words used cannot be clearly defined.

Obviously questions of fact are not debatable. Still, we find some organizations and individuals debating such questions as, "Resolved, That Los Angeles is a larger city than New York." Either Los Angeles is a larger city than New York or it is not. Before deciding, we need to know what is meant by the word "larger." If it is used to refer to land area, the fact might be correctly stated one way. If it is used to refer to the number of people, the fact might be correctly stated another way. Acceptable evidence would be found in a reference work which reports reliable statistics of population and land area.

When the appeal is primarily to emotion, you should keep in mind that human beings have biological needs and develop social habits. The persuasive speaker remembers these fundamental bases of human behavior and selects material of appeal to both, drawing from his own background of experience but relating to the needs and habits of the audience. He should make his appeals as concrete, vital, and familiar as he can, trying to strike emotional chords which will help achieve his purpose.

Frequently many of us are motivated more by appeals to emotion than to reason. For example, analyze your response when a waitress has given you discourteous and inattentive

service. If you were guided by reason, you would leave no gratuity or at best only a small tip. Yet, because you have grown accustomed to tipping a standard percentage of the bill (and because you don't want to be thought a cheap skate) you overcome rational considerations and leave a larger tip than the waitress deserves. Analyze your behavior on other occasions and see how often your actions are in response to emotional appeals. Notice how often you decide to buy or go or act because of appeals to your emotions.

Many local, national, and international problems could be more easily solved if people were more rational and less emotional in their response. But for some time to come many men and women will be influenced more by appeals to emotion than by appeals to reason. The effective speaker should therefore acquire the background to understand both types of persuasive appeal.

### Summary

1. Speech material is derived from many sources:
  - a. Experience
  - b. Written matter
  - c. Programs of public interest
  - d. Thought processes
2. Speech material is expressed in two major forms:
  - a. Exposition
    - 1 Description
    - 2 Narration
    - 3 Explanation
  - b. Persuasion
    - 1 Appeals to reason (argumentation)
    - 2 Appeals to emotion
- 3 When you know these sources and forms, you have taken the first step in preparing yourself to talk well in any speech situation. You have begun to acquire the background to talk well.

## Organizing for a Purpose

After you have analyzed your own background and selected an appropriate subject, you are ready to start organizing the speech. *The first step is to determine your purpose—what response you seek from the audience.* The organization of your materials should center around achieving this desired response and thus fulfilling your speech purpose.

### Speech Purposes

There are general and specific speech purposes, each of which must be decided. Most speakers have one of two general purposes—either to inform or to persuade the audience. Anyone who tries to impart knowledge to a person or group, or supplies data which someone needs to make a decision, has the general purpose to inform. A speaker who tries to influence the belief or action of a person or group has the general purpose to persuade.

But there are as many different specific purposes as there are speech situations, as illustrated by the following examples which aim primarily to inform. They could range from the

teaching of ABC's in kindergarten to the explanation of nuclear physics at a graduate seminar. The foreman breaking in a group of new employees gives information which will help the men do the job according to company practices. The military officer briefing his superior about a problem in tactics or logistics must provide the information his senior officer needs to make the correct decision. Another frequent case is the gas station attendant asked by a motorist for the best route from the service station to the desired destination. In all these cases the speaker should state his information so clearly and effectively that the listener knows what he means. The response sought in each case is that the listener understand exactly what the speaker intended to convey.

Specific examples of talks which are made primarily to persuade range from sales talks to sermons. The speech may include much material which will inform, but if the speaker intends to influence belief or action, his general purpose is persuasive rather than informative. It is not easy to draw the line between these two classes, but a few examples may help to clarify the distinction. The lawyer tries to convince the jury that his client, the defendant, is innocent. He tells the jury that his client was elsewhere when the crime was committed. This information, if believed, may cause the jury to vote "Not Guilty." But giving the information is not securing belief. The lawyer seeks to use the information to influence the jury to believe and to vote his way. The insurance salesman tries to explain his company's policies to a client. He gives the client information about costs, options, and risks. But giving this information is not securing action. The salesman seeks to lead the client to believe that a particular policy gives him the best possible protection and that he should buy it. The National Safety Council uses radio and TV public service announcements to portray the dangers of driving on holiday weekends so that listeners will exercise greater care on the highways. The announcements include statistics of highway

injuries and deaths. The Council hopes that this information will lower the number of casualties. The scientist tries to explain the effects of adding fluorine to the water supply in such a way that the Township Board will vote to follow his recommendation. He may have to overcome the opposition of some who are uninformed or misinformed about the benefits to be derived from such a step. The President of the United States in his annual message to the Congress tries to convince the legislators that they should pass the measures he recommends. In all these examples the speaker has the general purpose to persuade. His task is to present his case so clearly and effectively that the listeners want to respond in the manner he desires. Remember that persuasion is "the art of leading people, as individuals and as groups, to want to do what the speaker wants them to."

These examples show the difference between the two usual general purposes—to inform and to persuade. Each is also an illustration of a specific purpose within the general purpose. Every talk you make should have a specific purpose and should be organized to elicit a definite response. You are more likely to achieve the desired response if you choose your specific purpose with these questions in mind.

1. What exactly would I like my audience to understand, believe, or do?
2. How can I make my specific purpose clear?
3. How can I convince my audience?
4. What can my audience do about my subject?

You will be more effective when the response you seek is concrete, appropriate, and timely with each of these terms defined as follows:

Concrete—definite and specific. Ask your client to go to lunch with you next Wednesday at 12 o'clock noon at the University Club. Don't suggest, "Let's have lunch sometime." Ask your audience to contribute one night a week or fifty dol-

lars a year to the Boys' Club. Don't suggest, "We ought to do something about juvenile delinquency."

Appropriate—suitable and applicable. Ask the PTA (not the Bible class) to donate a TV set to the public school. Ask the Bible class (not the PTA) to donate a new chalice to the church. Ask the National Education Association Convention (not the American Trucking Associations Convention) to prepare recommendations about federal aid to education for consideration by the next session of Congress. Ask the American Trucking Associations Convention (not the National Education Association Convention) to draft recommendations about a federal highway construction program for consideration by the next session of Congress.

Timely—current and seasonable. Ask the High School Assembly in the autumn (not the High School Commencement in the spring) to come to the game and cheer the team. Inform the graduates at the High School Commencement in the spring (not the High School Assembly in the autumn) what they can contribute to their alma mater as alumni.

### *Analysis of the Audience*

What are the factors of the speech situation which you should take into account when you organize for a purpose? To decide wisely the desired response and the specific purpose, you should analyze both the audience and the occasion. Realize that each audience is unique, that no two audiences are ever the same. Your talk should be adapted to the particular audience of the moment. You cannot use the same talk with every group and hope to be effective with your listeners. Rather you should analyze the people who are likely to be in your audience and direct your specific purpose to them. For instance, if you talk for the United Fund drive in your community you should find out in advance who your listeners will be and

whether they can best give time or money. That is, men active and successful in business should be able to give money but might prefer not to give time to an agency program. Women with much leisure but limited means should be able to give time but might prefer not to give money from their already strained budgets.

Some of the factors which you should consider in the analysis of the audience are.

- 1 Age—children, young men and women, middle aged, older folks.
- 2 Sex—men or women, married or single, mixed group.
- 3 Education—public schooling, university attendance, other training.
- 4 Military experience—branch of service, rank, active or reserve status.
- 5 Job situation—trade or profession, owner or employee, in private or public life.
- 6 Social affiliation—church, clubs, family neighborhood.
- 7 Civic concerns—charities, politics, community leadership.
- 8 Personal items—character, finances, hobbies, health.
- 9 Attitude toward subject and purpose—friendly indifferent, hostile.

Usually you can secure much of this information from the person or organization inviting you to take part in the program. You might arrive early enough to visit around town before the meeting. You can check newspapers and books for information about the community organization, and individuals in the audience. You can apply common sense about people in general and make on-the-spot observations while you wait your turn to speak. For instance, if you are to address a service club luncheon, you can secure literature about the international organization from its headquarters and information about the local club membership from the secretary. You might plan to arrive in the morning, read the local newspaper

browse around town, and meet some of the members in their places of business. Most certainly you should be at the door with your host to greet members and guests. In these ways you will make personal observations which can add a local touch to your remarks and fill your presentation with concrete, appropriate, and timely material. Choose the most practical ways for each situation. The important thing is not the way in itself but the maximum analysis of the audience in advance of your speech. Be prepared to adjust your material to those who hear you at any given moment. Know your audience and you are in a better position to achieve your purpose.

Your analysis of the audience should include knowledge of the total program. Try to find out what other speakers and activities are planned. Try to learn what subjects the other speakers will develop and how your own presentation coincides with, or differs from, what they plan to say. You should plan your remarks so that you will not cover the same ground as the other speakers. Then, should they precede you on the program, you will not be in the position of many people, who, in like situations, stand when it is their turn and mumble, "What is there for me to say? The previous speakers have stolen my thunder." No previous speaker can "steal your thunder" if you have planned adequately. You are ready to address any audience when you speak from your experience and conviction. You are ready to speak with a particular audience when you have analyzed that audience in advance and have adapted your purpose to what you know the group can do.

The story of a professor of speech in a Washington, D.C., university will illustrate how the speaker should apply the several factors of analysis. Recently he was asked to address the PTA in a suburban school on the speech needs of parents. He learned from the school superintendent that most of the parents had children only in the elementary school, that the fathers were mostly "white collar" workers in Baltimore, and



that many of the parents were college graduates. He also was told that the parents had requested the program because they wanted to help their children "overcome the usual childhood speech problems." Analyzing this information from the superintendent, the professor was able to develop a suitable message for the needs of those in his audience. The comments by parents during the refreshment hour after his talk made the professor feel that he had adapted the broad subject of speech needs to the young parents in this suburban community.

Before the professor left for home, however, he was asked by the elementary school principal "to make the same talk" to a special assembly of the children and by the owner of a business in Baltimore "to make the same talk" to his employees at a company training session. The professor declined both invitations "to make the same talk," explaining that his presentation had been especially devised with main points and supporting details to fit the needs of this PTA audience. He pointed out to the principal that his advice was on the level of the parents and teachers and not on the level of children. He suggested to the employer from Baltimore that his emphasis did not have much application to speech problems in business. However, the professor asked for information about each of their situations and agreed to adapt his material so that he could make a concrete, appropriate, and timely talk for each one. He realized that a purpose must be specific for a particular audience and that he could not deliver "the same talk" in two other situations.

#### • Analysis of the Occasion

As a speaker, you should not only analyze your audience but study each occasion in order to present your material effectively. Just as no two audiences are ever the same, so no two occasions ever have the same set of characteristics. You should

be aware of the unique character of the organization, the program, and the physical layout of the place where you will speak. Otherwise, you cannot make effective contact with your listeners. For instance, you should not make a sales talk to one customer in the quiet of an office in the same way that an auctioneer would make his pitch to a moving crowd on the Atlantic City boardwalk. Neither can you plan a major address when you are one of several guests asked to speak briefly at a dedication ceremony. Rather, in each case you analyze the speech occasion in advance and relate what you say to what you find.

Some of the factors which you should consider in your analysis of each occasion are:

1. Time and Place—size and location of the room in which the speech is to be made, possible distractions from adjacent facilities, lighting, acoustics, temperature and ventilation controls, day or evening meeting, length of program.
2. Speaking Equipment—public address system, speaker's stand, raised platform, electrical outlets, special needs such as projector magnetic board, or blackboard.
3. Other Program Features—meals, music, party features, refreshments, business meeting, other speakers—who they are and what are their subjects.
4. Background—history of the occasion, information on the aims and organization of the sponsor, information about previous programs, including the names of speakers and what they said.

The analysis of the occasion partially overlaps that of the audience. You as a speaker should find these points of emphasis helpful in understanding the total speech situation. Usually you can secure much information from the person who invites you. Your host should be able to brief you fully on the background elements and the other program features. The person in charge of the room in which you will speak

should be able to tell you about the time and place factors and about the speaking equipment available to you. If you have not already spoken in this room, you should try to make a personal check of the layout and the equipment you will use. In any case, to fulfill the specific purpose that causes you to come before this group be sure you have the set up you need for this speech. For instance, try out the room's acoustics and, if available, the public address system. Determine where you should stand on the platform and how loudly you should speak in order to be heard adequately wherever your listeners may be seated.

The arrangements chairman for a public affair or the manager of the auditorium is usually the person who can show you the facilities of the establishment and who can inform you what changes you may make in the equipment. You should work through your host, and politely but firmly request any special arrangements you require. For instance, note pads may be desirable for the plenary session of a trade or professional association's convention. Assistants may be needed to pass out samples of products or literature in a sales-training meeting. No Smoking signs and the removal of ash trays may be necessary when films and film strips are to be projected during a graduate seminar. If you have any such special requirements, take the responsibility to see that the stage is set so you can do the job properly. The arrangements chairman or the auditorium manager will never know what you want unless you tell him. Indeed, the room may be set up in a way exactly the opposite of what you desire. The chairs may be arranged in rows across the length of the room, whereas you would like your listeners to sit in a close circle to watch a demonstration. Or the liquor bar may be opened before the end of your talk, permitting some members to go early to satisfy their thirst and disrupt your presentation.

You should consider the background factors of the occasion. Make yourself conversant with the aims and organiza-

tion of your program sponsor. Find out who is likely to be a member or a guest and to be present at this meeting. Your "small talk" with people before your speech should reveal ready knowledge of this gathering and your formal speech should effectively link this occasion with the response you seek from this group. You cannot go "cold" into any strange circumstance and survive by your wits on the platform. The audience will soon know whether you are glad to be with them and whether you have a message that is only for them. For instance, you may be invited to review recent books before a gathering of the descendants of the Republic of Texas. You should not mistake this occasion for a gathering of a historical association in New England, where you might review books about Yankee progenitors. Rather, you should learn about the Republic of Texas and find out what books have been discussed with the group. Then, you should select books about Texas heroes and events, preferably the books available in their local libraries. Such analysis permits you to develop your specific purpose with application to the audience and the occasion. In effect, you make the most of the speech situation to communicate what you believe is most suitable.

#### Summary

Organize for a purpose:

1. Decide what response you seek, being sure it is concrete, appropriate, and timely.
2. Determine whether your general purpose is to inform or persuade.
3. Determine your specific purpose by analyzing the audience and the occasion.

## Organizing with a Plan

After you have determined your specific purpose and completed your analysis of the situation, you are ready to organize your speech with a plan. Most talks are organized and outlined with three main sections: the introduction, the body and the conclusion. But the sections are not prepared in that order. Here is the plan you should follow when you develop your speech

- 1 Determine and phrase the central idea.
- 2 Pattern the main points.
- 3 Choose the supporting materials.
- 4 Plan the conclusion.
- 5 Plan the introduction.
- 6 Outline the speech.
- 7 Check the transitions.

### Central Idea

Before you jump to the conclusion that the cart is before the horse when the introduction is prepared after the rest of the speech, analyze this order of preparation. You can do so by

comparing the introduction of a speech to the introduction of one person to another. Until you know a man, you cannot introduce him to another person. Likewise with a speech, until you know your speech, you cannot introduce it to an audience. A speech, like a building, is constructed from the foundation up. The foundation of any talk is the response you seek, the purpose you have in going before the audience. You begin to prepare by trying to be very clear in your own mind exactly what words will make the purpose clear. These words formed into one sentence become the central idea you wish to convey. Almost any talk organized for a purpose and with a plan can be boiled down to one sentence. For example, when the President of the United States presents his annual report on the state of the Union, as he is required to do by the Constitution, his purpose is to inform and he usually has a sentence which approximates these words, "I come before you today to report that the state of the Union is good." (We have never read a sentence in such a report, whether the country was at war or peace, in prosperity or depression, which suggested that the state of the Union was much less than "good.")

#### Main Points

Whether your talk is planned for three minutes or thirty you should make clear what is the central idea. When you have determined this, consider what will be the main points. The main points should help achieve the purpose by clarifying or expanding the central idea. They are key thoughts to be firmly impressed on the mind of the audience. Because most people are not able to remember long lists, the number of main points should be kept as low as possible. Seldom should there be more than five, even if your talk runs for an hour.

To return to the illustration of the President's report, he might suggest that the state of the Union is good for three main reasons: we are at peace, our people are prosperous, and

we are progressing toward a better future. The main points back up the central idea that the state of the Union is good.

Here is an illustration of how to select main points in the persuasive speaking situation. Assume that you are asked to speak on behalf of the United Fund during its annual campaign. You should not discuss the Fund pointlessly but because you want the audience to take specific action. Your purpose might be one of several.

- 1 To ask volunteers to work on the United Fund Committee.
- 2 To ask for contributions of money or service to agency programs.
- 3 To ask for help with plans for the house-to-house collections.

Whatever your purpose, it should be clear in your own mind if you are to make it clear to the audience. In planning your speech you might ask, "Why should anyone contribute to the United Fund?" The answers seem clear: "There is a need for the United Fund. It is a practical charity. There will be benefits to unfortunates if we are successful. There has been no better way of raising money for charitable purposes. We who have the means are morally obligated to subscribe." These answers provide the main points for your speech.

These five main points—need, practicality, benefit, no better plan, moral obligation—are common to most persuasive speaking situations. They are sometimes referred to as "stock issues" or "stock main points." They need not be used in every talk, but their use helps to pattern the organization of a speech. They also make it easier for an audience to follow the thoughts being expressed. If there is not enough time to handle all five main points, determine and develop the most important ones. When you select the main points, select those which will make the greatest appeal. In speaking to an audience of women about the United Fund you might discuss only the great need and seek contributions because of it. You

should have available dozens of examples of needy cases and statistical information about the requirements of the agencies which serve the community. If your audience were made up entirely of men, the appeal of no better plan would be stronger. You might point out that all agencies are covered in this one drive and there will be no other solicitations during the year.

With the audience analysis in mind select the most suitable main points by asking yourself these questions:

1. What do I want from this particular audience?
2. How can this best be accomplished?
3. What are the strongest main points?
4. When do I want this response from my audience?

### Supporting Materials

The answers to these questions will help you determine your specific purpose, phrase your central idea, pattern your main points, and bring you to the selection of the supporting materials. You should have many more materials than you will use in the talk. If you have fifty-five minutes of materials in reserve for every five minutes of the speech, you should have a good margin of safety. Supporting materials include illustrations, examples, facts, statistics, quotations, comparisons, figures of speech, references to people, places, and things, audio-visual aids, and humor. Anything which helps develop, clarify or explain a main idea is speech material. No one of the types of material should be used to the exclusion of others. In some speeches all types are used, in others the materials are limited. Just as there are no rules for selling except "go out and sell" so there are no rules for speech materials except experiment with all types, always seeking material which helps accomplish your specific purpose.

You should however select speech materials which appeal to the forces motivating human behavior the most important



of which is self-preservation. Any material which appeals to health or safety for the listener, his family and his friends is related to this force. Sex in all its ramifications is certainly fundamental to everyone's life although this appeal can be used too much. Opposed to health and safety is the desire to take a chance or to try something new. The slogan, "Give us a trial order," is often successful because it appeals to risk. The saying, "Nothing ventured, nothing gained," is also typical of this desire and is applied best to young, single persons. Older, married individuals are more likely to be reached through appeals to safety and caution.

Another force to which you can appeal is pugnacity. Everyone likes a good fight, and action against slums, juvenile delinquency or intolerance can be translated into a fight against evil. Opposed to pugnacity is peace. There is a steady drive in many of our lives for the quiet cottage, the contented retirement, the restful vacation away from it all.

Other motivating forces are acquisition (the desire to collect, save or hoard) curiosity (the wish to learn, explore, or know) creativity (the need to write a poem, compose a symphony or just build something in the workshop) helpfulness (the desire to live for the common good and be of service to others). These are applicable to most individuals and should be the basis for your choice of supporting materials.

The desire for status is a fairly new term applied to a force of long standing. It makes us wish to look well in the public eye or to keep up with the Joneses. It gives us pride in accomplishment and makes us work to gain the attention and respect of others.

Some speakers believe that the end justifies the means and resort to untruthful or insincere use of the motivating forces. Appeals of this sort are sometimes referred to as propaganda devices. It may help you to recognize them if you study the suggestions of the Institute of Propaganda Analysis.

1. Name calling—a device which leads people to make judgments without examining the evidence. "Bad names" such as pinko reactionary or visionary are used to appeal to hate or fear.
2. Glittering generality—a device which includes "all" when only "some" are involved. "What would you expect of anyone who attended that school?"
3. Transfer—a device which associates something widely respected with the idea the speaker wants accepted. Symbols such as the flag, the church, or "Mother" are used.
4. Testimonial—a device which connects a well-known person with the product or idea and implies that if the listener joins, he will become as well-liked as the public figure.
5. Plain folks—a device to make the highly-placed individual appear to be "a man in the street," just like everyone else.
6. Card stacking—a device which employs deceptions such as understatement, omission of relevant facts, or false testimony.
7. Band wagon—a device which makes people follow the crowd. "Do it now because everyone is doing it."

The behavior of man is rooted in emotional factors which you should understand when you select materials. This will help you to persuade others and to appreciate the motivating forces and appeals used to influence you.

The following suggestions apply to all supporting materials except audio-visual aids and humor, which are discussed later in the chapter.

1. Illustrations should be timely and of current interest. Refer to a personal experience which occurred today rather than to one which happened a year ago.
2. Examples should be relevant, intense, and significant.

Mention an event which concerns the home town rather than one which occurred in a remote unfamiliar place.

- 3 Descriptions should be vivid. Paint your word pictures colorfully and dramatically
- 4 Stories should move rapidly to the point without unnecessary details or repetitions.
- 5 Statistics should be reduced to a common denominator. The ghastly totals of 37,000 automobile deaths and 1,000,000 injuries annually are meaningless to most people. The figures do not stress the significance of the totals. If the numbers are reduced to a common denominator, you can show a fatality every fifteen minutes and three persons injured in the time it requires to tell about it. Statistics thus reduced become graphic and impressive.
6. Quotations should be attributed to an authority and the source should be cited. Don't refer to an authority as "a well-known man." Name him and tell the audience why he is qualified, unless they already know him and his background.
- 7 Comparisons are especially effective in explaining new material. When you liken one subject to another, be sure that the second one is familiar to the audience. A comparison of two unknown subjects does little to clarify the matter.
8. All speech materials should be specific and concrete. Avoid generalizations, guesses, and indefinite references such as "They say," "It seems to me," "I am not sure but," "Everybody knows," "You all know many examples."
- 9 All materials should be introduced simply and directly using such phrases as "for example," "to illustrate," "this map shows." Avoid worn out expressions such as, "I am reminded of a story," "You all recall the story of."

"If you'll pardon the personal reference," "You may not believe this but I swear it's true."

- 10 The treatment of materials should be novel and original. Don't claim as your own an idea which is known to be someone else's.

In addition to those already discussed, supporting materials include audio-visual aids, such as sound effects, recordings, any kind of drawing, map, graph, chart, model, object, movie, slide, or demonstration the speaker cares to use. Audio-visual aids are employed wherever the speaker feels that they will add clarity or interest in developing a point. For example, they are good for reproducing musical selections, locating geographical points, simplifying sets of statistics, showing complicated machine production or organization processes, or describing scientific or technical matter. However, audio-visual aids should be simple and clear in design and neatly prepared on appropriate materials.

Keep these points in mind when you use audio-visual aids:

- 1 The aid should be big enough to be seen easily by all members of the audience. If you introduce your aid with the sentence, "I know you won't be able to see this, but," you do not have a large enough aid.
- 2 The aid should be easy to handle. If you take four or five minutes fusing and fumbling with thumb tacks, slides, phonograph records, or blackboard arrangements, your aid is inappropriate. If you are demonstrating a process, you should rehearse until you know you can handle the props and have the timing exact.
- 3 The aid should attract the attention of your audience where you want it, when you want it. If you pass out material, it should be presented so that each member of the audience refers to it when you wish. Don't reveal the aid to the group until you want them to see it and remove it from their view when you no longer need it.
- 4 The room should be checked to make sure you have

the necessary facilities. Electricity floor plugs, easels, extension cords, thumb tacks, blackboard, erasers, chalk, pointer scotch tape, screens, microphones, phonographs, tape recorders, projectors—none of these can be guaranteed unless you have arranged for them and checked at the last minute to be sure no one else has removed them.

- 5 The aid should be explained before it is presented. If it is to be used for a specific point, this should be a part of the orientation. If there are symbols, legends, scales, or colors which are meaningful, the relevant code should be given.
- 6 Since it is never a member of the audience, you should not talk to the aid. Too many speakers turn their backs to the audience, devoting their attention to the map, slide, or blackboard. If you place the aid between your self and the audience and talk over it or around it to the group, you are more likely to keep good eye contact.
- 7 The aid will usually "go wrong" if there is any chance it may do so. Tubes burn out, plaster falls down, fuses blow assistants smile at the wrong time—(in short, with an audio-visual aid, anything that can go wrong usually does just at the most inopportune moment. However, if you are flexible and thinking on your feet, you will adjust to this and be prepared with an alternative, no matter what the emergency.

Audio-visual aids, properly prepared and used, can be a very effective means of adding supporting materials to your talk.

One other type of supporting materials is humor which can be used to capture attention, create interest, and obtain audience reaction quickly. As a nation we are a fun-loving people and most of us enjoy not only telling stories but listening to them. To be a raconteur is an asset. A well-told story can be used for many purposes in a speech.

Whether you should use humor is a question which cannot be settled until you try it several times. Audience reaction

your efforts will answer the question. Humor has a place in practically every speech, with the reservation that under no circumstances should any speech be only a succession of funny stories. Humor should be spontaneous, never forced.

*General humor has several classifications*

- 1 The anecdote or humorous story
- 2 The gag or "wisecrack."
- 3 The pun or play on words.
- 4 Irony or light sarcasm.
- 5 Burlesque or parody

Humor generally finds expression in the funny story but the clever turn of phrase, a slight twist to an accepted maxim, a clever comparison, or a light narrative can also add humor. When you use humorous stories, observe the following suggestions

- 1 Don't drag a story into a speech. Make it a natural illustration of the theme and consider it a part of the speech.
- 2 Come to the point of the story as quickly as possible. Many speakers feel that in telling a story they must embellish it with a long introduction or needless explanation. Additions nearly always spoil the effect.
- 3 Don't belabor the point the story is supposed to illustrate. If a story is not clear enough to be understood as it is told, it should not be used.
- 4 Enjoy telling the story
- 5 Avoid stories in dialect. The effect of the story is lost if it offends the sensitivity of members of the audience.
- 6 Avoid canned jokes. Seek constantly to have new stories. Nothing is so flat as a poorly told story which the audience has heard before. Many stories which have been told before may be brought up to date by changing certain details.
- 7 Deliver stories containing dialogue with a change of voice, both in rate and tone, to indicate that more than

one character is speaking. Avoid "He said," "The other man said," "He said." The speaker who has the ability to interpret, act, pantomime, or dramatize will usually receive a better response.

- 8 Avoid bromides of the following type: "I am reminded of a story 'I want to tell a little story I heard.'" Rather make your story appear as a coherent happening which fits logically
- 9 Don't use two stories if one will do.
- 10 Select the story after considering your audience. Never relate a story which reflects discredit on any individual—his race, color, or creed. In polite society there is no place for smut or vulgarity so keep your stories in good taste.
- 11 Don't be discouraged if the audience fails to laugh. Humor may invoke an inward chuckle discernible only in the eyes. Some individuals may immediately react with a loud guffaw. Don't become upset with an audience because some of the members do not respond to your "humor" as you expect.
- 12 Apply a story to the point you are trying to make. Don't select the story first and then build a speech around it. Select the story only after the speech purpose has been determined and the issues decided.
- 13 Tell without apology a story which comes from your own experience or concerns your own people. Avoid introducing the story with the cliché, "If you'll excuse my getting personal."

### The Conclusion

After you have selected the supporting materials which are appropriate for main issues and the purpose, you have practically completed the preparation of the body of the speech. The next task is to prepare the conclusion. The reason for a conclusion

is to drive home your central idea one more time and leave the audience with the feeling that the purpose has been achieved. If you are successful, the conclusion will clinch the response you seek from the group. The conclusion takes several forms:

1. A restatement of the central idea.
2. A summary of the main points and a restatement of the central idea.
3. A plea for acceptance of the point of view presented.
4. A call for immediate action.
5. An inspirational touch which embodies the spirit of the speech.
6. A combination of these forms.

In preparing the conclusion you should avoid abruptness, repetitiveness, or taste pleasantness. When you come to the end of your speech, don't just stop but clearly indicate by your word and manner that you have finished. Neither should there be several endings. Some speakers find it very hard to conclude so they use all these phrases: "In the last analysis" (followed by 3 more minutes) "Finally" (followed by 4 more minutes) then "One more point" (followed by 5 more minutes) and, at long last the clincher "But the one point I want to leave with you is" (followed by what should have been the central idea of the speech from the very beginning!)

Do not end your talk with a perfunctory grunt of the two words, "Thank You!" If you wish to thank your audience for staying late, for courteous attention, or for lively response, do so and express your appreciation. But make this final utterance as gracious, sincere, and enthusiastic as the rest of the speech.

#### The Introduction

After you have completed the body and the conclusion, you consider how best to introduce the talk. The purpose of the



Introduction is threefold: to capture attention, to arouse interest in the topic, and to let the audience know what you plan to accomplish. However you cannot be sure of the state of the audience until you see and face them. Therefore, although you prepare the introduction in advance, you should be ready to scrap it if it proves inappropriate. There are many ways to introduce a speech, the one you choose depends upon the analysis of the audience and the occasion. If you feel sure the listeners will be attentive from the outset, go straight to the central idea and begin to develop the main points. If the audience has been disappointed by the long-winded speaker who preceded you, it may be necessary to recapture attention and rearouse interest.

Many speakers begin with a funny story. This is acceptable, providing the story fits the occasion and is well told. Nothing is flatter than the funny story which lays an egg! Don't, however make the first half of the speech funny stories and the last half serious. It is better to use one or two anecdotes at the start and to intersperse the balance as support in the body of the speech.

Frequently you can begin with a sincere statement of appreciation for the opportunity of addressing the group. This approach should not be given unenthusiastically and you should look as if you were glad to be there when you say you are. Sometimes you can tie the start of your speech to one of the remarks made by the chairman who introduces you. References to preceding speakers help to identify you with the total situation and are usually good attention-getters.

The introduction should not be long. Many speakers seem to take forever to get to the point. A good rule of thumb is that your introduction should not take more than one tenth of the total time allotted. If you have twenty minutes, the introduction should be completed at about the two minute mark.

## The Outline

When the main sections of the speech have been roughed out, begin to assemble them in the order they will be presented. If your preparation has followed the procedure recommended in this chapter you will already have the semblance of an outline, consisting of the introduction, the body and the conclusion. To check on the logic of your arrangement, you may wish to use a number-letter system. A suggested model outline might look like this:

## I Introduction

- A. Recognition of the chairman
- B. Statement of appreciation
- C. Funny story
- D. Statement of central idea

## II Body

- A. First main point (the first reason for seeking audience response)
  - 1 Sub-head—Example
  - 2 Sub-head—Illustration
  - 3 Sub-head—Facts  
(the supporting materials)
- B. Second main point (second reason)
  - 1 Sub-head—Demonstration  
(the supporting material)
- C. Third main point (third reason)
  - 1 Sub-head—Visual aid
  - 2 Sub-head—Statistics  
(the supporting materials)

## III Conclusion

- A. Summary of the main points and restatement of the central idea
- B. Plea for acceptance and action

The outline should contain the main points (usually writ

ten in complete sentences) and the supporting materials (usually indicated by key words or phrases). You can outline the entire speech or you can list only the highlights. The outline should not be considered a useless chore; it is an effective guide both for the organization and the delivery of the talk.

### Transitions

The last step in the preparation of the substance of the speech is the addition and the checking of transitions. These are the bridges used to connect one section of the talk with the next. They are sometimes ignored but are often essential for clarity. The most important transition is from the introduction to the body. If you fail to make it clear that you have stated your central idea and are developing it, your audience may become confused and uninterested. The shift from the body to the conclusion is also important. If you are too obvious with this transition, your audience may stop listening while you are still speaking. If you are too abrupt with your transition, they may miss the fact that you are through. The transitions within the body may be as simple as first, second, last, or they may be fairly complex and include an internal summary. A good transition alerts the audience to the fact that you have finished with a thought and want them to turn to another. If you check the transitions and find that the order is not logical, you still have time to rearrange so that the speech is organized with a plan.

### Summary

1. Determine the central idea and phrase it into one sentence.
2. Select the main points, using a pattern such as stock issues.
3. Choose appropriate and varied supporting materials, considering motivating forces.

3. Plan the conclusion to clinch the response sought.
4. Plan and adapt the introduction to capture attention, arouse interest, and get to the point.
5. Cast the speech into outline form, using complete sentences and key phrases.
6. Check the transitions as logical bridges.

## Practicing Delivery

You have studied the basic steps required in planning the content of a speech. The decision to be made now concerns the oral phase—whether to write and then memorize or read a manuscript, or to speak extemporaneously.

The choice of the method of delivering the speech is governed by many factors, but by and large, whenever you can deliver the speech extemporaneously you should do so.

### The Extemporaneous Speech

The extemporaneous method of speech presentation should not be confused with the *impromptu* method. Extemporaneous speech is well prepared, adequately outlined, thoroughly rehearsed, but not written or memorized. Impromptu speech is delivered on the spur of the moment without specific preparation because the speaker has been called on unexpectedly to answer a question or comment on a subject.

There are several reasons which make the extemporaneous method best for most occasions. First, it permits you to think

on your feet and to speak with a lively sense of communication. It lets you adapt to any changes in the situation between the time of preparation and the time of presentation. For example, you can cut the length of the talk to fit a program which is not running on schedule.

Recently a professional lecturer was invited to be a luncheon speaker by an executive sales club. He was told emphatically that he must finish at or before 1:30. He had been asked to prepare a twenty-minute talk. After the luncheon, which ended at 12:50, the presiding officer introduced one member who had attended a regional conference. His report took twelve minutes. Then a representative from a visiting club was introduced and was asked to say "a few words." He talked for eight minutes. Two members had anniversaries and one a birthday and the combined greetings, songs, and good wishes took another ten minutes. The secretary read an urgent communication from the national president which took six minutes more. Then the speaker was introduced, and by the time the introduction was finished the clock showed 1:28, which gave the speaker two minutes if he was to end his talk by 1:30.

As the chairman finished the introduction, more than half the membership started to leave. Most of them had appointments which they could not miss. They did not want to interrupt by leaving during the talk. There was just one thing for the speaker to do, and he did it. He jumped to his feet and told the men who were halfway out of their chairs to remain seated because he would condense his talk to two minutes. He did so, and at 1:30 the program was over.

He couldn't have given his twenty-minute speech in two minutes. However that is exactly what he tried to do. He had planned his speech using the extemporaneous method. The central idea he had planned to develop in the longer talk was highlighted and given in the shorter time.

This type of speech situation is not unusual. It occurs fre-

quently Many speakers, however, are unable to adjust themselves to circumstances which arise. The extemporaneous method makes such adaptation possible.

It also allows you to refer to events you hear about only a few moments before the presentation of the talk. An experience of a university professor illustrates this point. He had been asked to talk at the school commencement in a small town. He had never before spoken in the community but prepared himself on the basis of such information and analysis as he could obtain. Upon arrival at the school, he was ushered into the principal's office. Shortly after a poorly clad, elderly man came into the office carrying two boxes. He chatted with the speaker and said that he had been janitor of the building for a number of years. Smiling shyly he stated, "All the girls will wear my flowers."

The principal explained that for over twenty years the janitor had made corsages of flowers from his own garden for girls of the graduating class. The kindness of the janitor was known by the audience and provided the speaker with an introduction which he could not have had if he had written the speech weeks before. The event gave him a further point or two for his talk and provided a direct audience contact. He was thus able to project his speech thought more easily and effectively. The audience felt that the speaker had come especially to talk to them and not just to give a stock Commencement Address.

The extemporaneous method makes it easier for you to call upon the reserve speech materials you have prepared. Sometimes an audience is improperly analyzed and the materials selected are not as applicable as they should be. If so, the fifty-five minutes of reserve materials can be recalled and a more appropriate choice made.

When you start practicing the speech for extemporaneous presentation, you should first rehearse aloud from the outline, visualizing the audience as they will appear in the room or

auditorium. Try out the speech alone in your home or office, starting with the salutation. Take the first main point and begin to talk, discussing every aspect you can think of, using all of the supporting materials that come to mind. Look around at the furniture, pretend that each piece is occupied, and talk directly to each imaginary member of the audience. After you have exhausted the first main point, do the same with the rest of the speech. Try several sets of language and determine which one suits you and the subject best. After you have begun to fix the outline thoroughly in mind, discard the notes and continue practicing aloud until you are sure of the wording and the sequence of ideas. Rehearsing in this way will give you familiarity with the material and greater confidence in your ability to think on your feet in the real presentation. You will develop the assurance that you can do an effective job speaking extemporaneously.

At about this point in your practice it is wise to time your self. With experience you will learn how much material can be covered in a given time, but at first you will have to work by trial and error. When you come to know what you can handle in five minutes, it is very easy to compute what you will need for a talk of any duration.

The final step in practicing delivery is to try the speech on family and friends. Their individual responses will help you sense the likely reaction of the audience. Furthermore, members of your family will probably be harsher and more candid in their criticism than the audience itself. If you can learn to accept their suggestions, you are not likely to be fazed by any later remarks.

#### The Speech Written and Read

The speech which is written and read has several disadvantages and is usually not as effective as the extemporaneous



speech. It is not possible to anticipate all the circumstances which may arise. Writing a speech in the quiet of an office is not the same as presenting it live. The audience may feel that you consider the occasion unimportant if you talk from a script or heavy notes. Moreover, the sight of many pages sometimes makes an audience fidgety. The use of a script also makes delivery more difficult. When you read a speech it is not easy to maintain eye contact with the members of the audience. Reference to a script prohibits bodily activity and movement which may be needed to illustrate a point. Gestures seem less effective when half hidden by a lectern.

However, there is justification for the written speech under certain circumstances. For persons in high positions there are speech occasions on which they must present written messages. The President of the United States, the president of the New York Stock Exchange, the president of a large corporation cannot speak at any time on any question without the danger of being misquoted. Such misquotation might cause dire economic and political results. To prevent such calamities these speakers should read the speech and give copies of the text to the press.

Many speeches delivered by prominent individuals are broadcast over national radio and TV networks and should be written. Time on the air costs money and commercial commitments make it necessary that exact time limits be observed. The written speech can usually be timed to finish on schedule.

In addition, some circumstances require that the speaker read a technical paper at a scientific conference or deliver a professional address at a formal convocation.

If you feel that you must write out and read your speech, the preparation should be guided by the same considerations as those which govern any speech. The writing should adhere to many of the techniques which apply to oral communication. Write with a particular audience and a specific purpose in mind. Have a central idea, develop the idea with main points

and appropriate supporting materials, and maintain a logical pattern of organization.

These additional suggestions are offered to help you prepare a written speech

1. Develop one idea and only one at a time.
2. Do not overdevelop any idea.
3. Use simple, conversational language, especially the word "you."
4. Use short sentences, averaging about seventeen to twenty words.
5. Use the active voice of the verb.
6. Use contractions like "it's," "we're," "I'll."
7. Avoid impersonal expressions such as "It is estimated," "It is the consensus."

The mechanics of preparing the final draft to be used at the time of delivery are very important. Use a good grade of paper which will not rattle or rustle when you move it. Type your copy and at least double space the lines. Be sure the typewriter ribbon makes a good impression. If you can't see what is on the paper you will have trouble communicating it. Do not write on the bottom third of the page so that you won't have to lower your head until your chin seems to be on your chest. Don't have a sentence which runs from one sheet to the next, and you won't have a pause which may distort the meaning of the sentence. Don't clip the pages of the script together. If you do, you will have trouble turning the pages easily. Of course, be sure you take the right speech when you go to deliver it—not the one prepared for some other group. And be sure to keep the pages in order!

When you read a script, your delivery should resemble as much as possible your manner when speaking extemporaneously.

As you stand before the audience, be relaxed. Use a speaker's stand if one is available. If not, hold the script in your hand. If you use a lectern, stand behind it, not beside it. Do

not fold, twist or call undue attention to your papers. As you read, alternate your glances between the paper and the audience. If you know your script well, the first words of each sentence will usually clue you to its end. Read easily slowly with emphasis. At the ends of paragraphs and at the conclusion of ideas, pause and look at the audience. Know the sentence continuity at the beginning of each page so that there will be no bad delivery breaks when you finish one page and turn to the next. Adjust the reading lamp on the speaker's stand so that it does not shine on people in the first few rows. Your face should not be in shadow. Read in a conversational and pleasant manner. Do not orate, yell at, or growl at the assembly. Do not pitch your voice too high, and avoid a sing-song or monotonous reading.

### The Speech Written and Memorized

The third method of delivery is to write the speech and memorize it. This method is not recommended because it has many more disadvantages than advantages. The shortcomings of the speech which is written and read also apply to the memorized talk, and in addition, the speaker is more concerned with remembering than he is with thinking on his feet. If you blank out momentarily with an extemporaneous talk, you may recover with the audience hardly aware of any trouble. If you forget the memorized talk, you may be totally lost.

Another difficulty with the memorized speech is mechanical and artificial delivery. Even if you don't forget, you often sound more like a recording than a live speaker. You cannot react spontaneously as events or interruptions occur. If a previous speaker has discussed the same subject and used some of the same material you prepared, you may perhaps unwittingly repeat what the audience has already heard. Memorize a speech only as a last resort and with full realization that you may fall flat on your face!

## The Impromptu Speech

The last method of delivery is the impromptu. In a sense, this is the way we talk most of the time in daily conversations. Few people are called upon for formal speeches, yet everyone is expected to take part in the communication of everyday life.

At some time you may be confronted by a situation which calls for an impromptu speech. You may attend a luncheon meeting at which the chairman makes it a practice to ask visitors "to say a few words." If you find yourself in such a predicament, follow these suggestions:

1. Avoid it by anticipation, if possible. If there is any chance that you may be called on at a meeting, prepare a few remarks and give them if asked. You may prepare many such talks and not need them, but when you are called on, you will be glad you are ready. Have one or two talks to use as insurance for almost any speech occasion.
2. If you are asked to speak impromptu on a specific subject about which you know little or nothing, start by thanking the group for the chance to be with them and express appreciation for their hospitality. Continue by saying flatly "However I don't know anything about the topic and, therefore, will not try to discuss it." Then, immediately keep your promise by sitting down. Do not take another second to prove how right you were when you said you knew nothing of the subject.
3. Organize the speech with a key word pattern which will keep you on the track and make it easier to conclude. There are several word patterns which can be used with various kinds of subject matter.
  - A. Past present future. This can be applied to almost any subject. Even when you are asked to speak about the next presidential race, you probably want to begin by reviewing past campaigns and by analyzing

present candidates before you predict the outcome.

- B. *Body, mind, spirit.* This is especially good if you are asked to describe a person. Start with the individual's physical characteristics, continue with his intellectual attributes, and end with a discussion of his character and personality.
- C. *Point, reason, support.* This is most effective when used to organize a talk on a controversial subject. Start by phrasing the controversy into a question and then state it. Your answer becomes the point of your talk. Next tell why you reached such a conclusion by giving reasons for your position. Back up your reasons with whatever supporting materials come to mind.
- D. *Problem, causes, solution.* This can be applied to many of the subjects which arise in conferences or meetings. First state what the problem is. Then analyze the causes of the problem and show how they produce bad effects. Finally suggest the solution most likely to remedy the difficulty. An effective solution is usually one which removes the causes of the problem. Therefore, in the last step of the speech you should show how your solution will eliminate what ever is causing the trouble.
- E. *Advantages, disadvantages.* This is most useful when you are asked to speak on a touchy subject and you do not wish to take sides. You should indicate that there are pros and cons on each side and that you can see merit in both positions. Sometimes you may wish to suggest that there are several other points of view which have not been raised. The pattern can be applied also to a report in which you analyze various aspects of a subject for a superior and show the strong and weak points of several alternatives. You make no recommendations but simply state the facts.

Any impromptu speech using these patterns can be concluded by a restatement in terms of the key words.

Whatever method you choose to deliver the talk, you should practice as much as possible before the presentation. Even impromptu delivery can be improved if you practice speaking for two or three minutes on subjects suggested by friends or family at the dinner table. Try this for a month and you will be pleasantly surprised at your improvement in expressing ideas on short notice.

### Reading Aloud

In addition to the oral practice of speech material you should plan a program of reading aloud. The reading matter should be from varied sources. The practice should follow a time limit of between ten and thirty minutes twice a day. For example, one day read selections from the Bible and other great literature; the next day articles from leading magazines and editorials from the newspapers. Reading aloud will improve speech delivery and, because you both see and hear the words, will help you remember useful materials.

Besides reading aloud, listen to recordings of good speakers and readers. Records are available which recreate some of the masterpieces of literature and some of the great speeches of world leaders. There are also records featuring voice drills and correct pronunciations of words commonly mispronounced.

Finally you can practice delivery by becoming more conscious of daily speech habits. Many times each day you extend greetings, make inquiries about the health and happiness of others, or engage in social conversation. When you do, speak graciously and sincerely rather than indulge in a conversation like the following:

"How r yuh?"

"I'm fine, how r yuh?"

"Whatcha doin'?"

"Not much. What ya doin'?"

"Same as ya."

"Well, glad t'uv seen ya."

"S'long."

There is unfortunately no pill, salve, or lotion which will turn a man or woman into a better speaker. On the other hand, the old saying that a man has to be born a speaker is fallacious. Anyone who is normal, intelligent, and industrious can make a good talk.

For most people, however acquiring speech ability takes time and requires hours of oral practice. If you have an assignment to make a speech you cannot prepare the talk at midnight and have it register effectively on the morrow.

Without a desire and a willingness to spend hours in speech preparation, you cannot hope to accomplish effective results. Thousands of men and women every year join speech classes and pay fees as high as two hundred dollars per course. In a store you pay for merchandise which you may use without expending further effort, but such is not the case with speech. You may read textbooks on public speaking and hear lectures on how to speak, but you will not be able to talk easily or effectively unless you work to increase speech efficiency and apply the suggestions for practicing delivery.

### Summary

1. The extemporaneous speech is the most effective because it makes adaptation and spontaneity possible.
2. If you use a manuscript, write and read it as conversationally as you can.
3. Avoid delivering a memorized talk.
4. Anticipate impromptu situations.
5. Cultivate good habits of speech in daily communication.
6. Work at improving your delivery.

## Controlling Platform Manner

After you have made all possible preparations for a speech situation and the talk is ready for delivery you are faced with the problem of how to present it with a sense of communication. To have a good sense of communication, you should have effective control of your platform manner and of your voice and diction. In this chapter the subject of platform manner is treated; in Chapter Eight, voice and diction.

What should you wear? How should you act while "sweating out" the moments just before the talk? How do you start? Where do you stand? What if the audience seems uninterested? How much should you gesture? What if you blank out or forget? How do you handle heckling or tough questions? The right answers to these and similar questions provide the speaker with effective control of his platform manner.

### *Creating a Favorable First Impression*

The first time the members of the audience see you, they form an initial impression which may last a long time. Except for the advance publicity all they have to judge from are



your dress and your appearance. Therefore, you should be careful to present yourself as attractively as possible.

Conservative attire is recommended for most speech situations and dark clothing (except for the white dinner jacket in warm weather) is usually worn for evening addresses. Clean, neatly-pressed clothes will create a favorable impression and add to the attractiveness of your appearance. Do not wear large lodge pins or medals or appear with a coat pocket full of pens and pencils. Have your hair neatly trimmed but don't get a haircut just before you speak. Have your shoes shined and be clean-shaven. Be careful of fingernails, dandruff, and personal hygiene. Do nothing which suggests that you are using the speech opportunity for exhibition. Ladies should avoid ostentatious make-up, uneven hems of dresses, runs in stockings, or excessive jewelry. Attention to dress and a well-groomed appearance are assets on any occasion. They are especially important for the platform speaker.

Your personality as reflected by your appearance is important, too. Creation of a favorable impression is not a matter of height and weight, nor do you have to assume a pose or adopt an artificial bearing. If you appear tired, grouchy, glum, or unhappy the audience may be influenced negatively. If you are alert, smiling, pleasant, and friendly they will probably respond positively. You should be natural, sincere, and enthusiastic. A gracious manner and an erect carriage are desirable. You should try to appear poised and assured even if you don't feel entirely composed.

The moments just before the speech are usually the worst. Many speakers build up so much nervous tension and anxiety that they suffer acutely. The heart pounds, the palms sweat, the knees tremble, the stomach becomes queasy, the lips parch, breathing becomes difficult, the throat goes dry and the voice seems unable to make itself heard. If, however, you make no reference to nervousness and do not call attention to it, the audience will probably be unaware of your inner feel-

ings. Even if they sense your difficulties, they are unlikely to throw anything at you or be discourteous. On the contrary they will probably feel almost as bad about your uncomfortable state as you and will be sympathetic if you make the effort to carry on in spite of your uneasiness.

Indeed, you should experience considerable nervousness if you react normally. Whenever you want to do a first rate job or make a good impression, you are likely to be on edge. The added nervous energy helps you to do the job more effectively. Once you are launched into the talk, the extra energy will be dissipated and if you speak forcefully and gesture emphatically you will dispel tension more quickly.

Most speech situations follow one of two patterns. Either you are called upon to speak from the floor, or you are already on the platform, perhaps with other speakers, waiting to be introduced. If you speak from the floor, be sure your voice carries to the whole group, keep eye contact with the largest possible number of the audience, and avoid clinging to the back of the chair in front of you. If speaking conditions on the floor are not in your favor move to the platform. If you are seated on the platform, you are probably being observed as you wait for your part in the program. The impression you make may influence audience reaction after you start to speak. Courtesy demands that you be interested in the entire program and common sense suggests that you pay attention to what others are saying. You do not appear interested or attentive if you constantly fuss with your handkerchief, cross and uncross your legs, look at your watch, straighten your tie or shirt, tap your foot, or wring your hands. You also distract from the program and call attention to yourself if you gaze about the stage, whisper to others on the platform, or glance at the audience and recognize a friend with a flamboyant wave or nod.

As you await your turn, listen to other speakers and make mental notes of their ideas. Study audience reaction and if a

point is made with which people agree, you sense it; likewise, you know when a point meets with disfavor. Your knowledge of audience response can make your own speech more effective. It is good speech practice to refer to a previous speaker or event, especially if the reference will reinforce your point of view. If the program is running too long (and many programs do run too long) you can observe audience reaction and adapt your material to meet the situation. Moreover if you concern yourself with what is taking place around you, you will take your mind off yourself and thereby reduce the severity of your stage fright.

While you are being introduced, do not smile or shake your head as if in agreement or disagreement with the chairman's remarks. Listen thoughtfully. His introduction may furnish material for your opening remarks. Try not to create the impression that you are bored, uninterested, or anxious for him to finish.

After the introduction is completed and the presiding officer turns the audience over to you, stand up, look at the chairman, and thank him quietly and directly. Whether you speak from your chair or move to a speaker's stand or to the center of the platform, the first approach should be in keeping with your theme and with the speech situation. Walk slowly and deliberately or quickly and enthusiastically depending upon the type of speech you plan to give and the state of the audience at the moment. If the topic is serious or there is deep tension in the audience, move slowly or deliberately. If the occasion is light or everyone is in a happy mood, your actions should be sprightly and your manner gay. In any event, don't make the approach in a slovenly shuffling, waddling, or mincing manner.

When you reach the spot where you will speak, look directly at the audience and pause several seconds before beginning. A brief pause at the very outset provides a chance to capture attention and establish rapport. Don't start until you

have a quiet, attentive group which is settled down in its chairs, looking at you and ready to listen.

Begin by thanking the chairman personally for his introduction. Use the man's name, not the title of his office. In an informal situation, if you know the chairman intimately say "Thank you, John," not "Thank you, Mr. Chairman." On a formal occasion say "Thank you, Dr. Smith." Do not disavow any of the complimentary remarks which he has made about you and do not correct mistakes unless they are so glaring that a completely erroneous impression has been conveyed. If a correction seems necessary make it directly and graciously.

Follow the expression of thanks with a salutation directed to the audience. Include in the salutation (1) the most important individual present, if you can determine who he is, (2) the group which includes those who stand apart from the general audience, and (3) the balance of the audience. A salutation at the start of a university commencement address might run "President Johnson, Distinguished Guests, Members of the Graduating Class." On many occasions the appropriate salutation is simply "Ladies," or "Gentlemen," or "Ladies and Gentlemen." Avoid the hackneyed, long-winded, and all-inclusive opening which runs, "Mr. President, Mr. Vice-President, Mr. Secretary General So-and-So, Captain Such-and-Such, Members of the Board, Reverend Clergy, Madame Corresponding Secretary, Chairman of the Arrangements Committee, Gracious Hostesses, Distinguished Guests, Ladies and Gentlemen." By the time some speakers reach the last category in the salutation, no one is left to be included and half of the time for the speech has passed.

After the salutation, begin the speech. If there is some preliminary material to present, do not introduce it with the expression, "Before I begin my speech." The moment any words are uttered, the speech has begun.

## Increasing Effective Platform Manner

During the presentation of the speech there are several essentials for good platform manner, the first of which is eye contact. Nothing is more likely to give an audience the feeling that you are in direct communication with them than the fact that you look them in the eye. The nature of vision is such that you cannot look concentratedly at all of the members of the audience at the same time. You can only look at one person at a time. Most people have no fear of speaking with one other person, and this fact may help if you apply it to an audience situation. Don't visualize yourself as speaking with one hundred people. Think of it as talking to one person with the other ninety-nine listening in. Move your glance from one individual to another as you develop the speech, but stay with one person long enough to assure him that you have established contact.

When you are direct, you are able to hold the interest and attention of the audience, to watch reactions, and to ascertain the response to your message. The audience shows by its actions and manner whether it understands or agrees with you. Watch for signs that indicate success or failure. If people yawn, nod, fall asleep, start reading, look at the clock, or shake their wrist watches, it is time for you to change your approach or sit down.

If you wish to maintain good directness, avoid glancing constantly out the window or at the floor gazing blankly over the heads of the audience toward the back wall, looking beseechingly toward the ceiling as though for inspiration from heaven, or burying yourself intently in the blackboard or your notes.

The second essential for good platform manner is well controlled body position, movement, and gesture. The principle to keep in mind is, "Don't do anything on the platform which attracts the attention of the audience away from what

you are saying to what you are doing." Stand erectly but not stiffly. Keep your feet under you about eight to ten inches apart, with your weight slightly forward, and keep your hands free to be used for gesture or audio-visual aids.

Avoid "up-and-down" movements from heel to toe; don't lean so far forward or backward that you have to catch yourself. A monotonous sway (back and forth, from one foot to the other in a pendulum-like swing) may result in hypnotizing or anaesthetizing the audience. Be careful of "to-and-fro" movements from the front foot to the back foot. Avoid pacing the floor relentlessly like a caged lion. If you must walk from one spot to another, move purposefully. For example, with the transitional words, "Now a second important point is," shift to a different spot. As you ask the audience to direct its attention to an audio-visual aid, move to a position which gives you command of the situation. Bodily movement should contribute to the total effect, not distort or distract.

Gestures should be used to make you look and feel at ease. When you move an arm or point with a finger you use up some of the extra nervous energy and more quickly calm yourself. If you gesture purposefully you also look more assured and confident. However, movements should be natural impulses and not contrived during rehearsal to fit certain language of the talk. For example, if as you say "on the one hand" you raise the right hand spontaneously then follow with "on the other hand" and raise the left hand for a second, the gestures seem uncontrived. If you plan these gestures in advance, you may inadvertently raise both hands for a substantial period and be forced to lower them awkwardly when you realize that the points have long since been made. If you wonder as do many speakers, "What shall I do with my hands?" the answer is, "Do nothing with them." Let them hang at your sides, clasp them for a brief time behind the back, or even put one of them in a coat pocket, especially if the speech situation is informal.

As you warm to the audience and receive some response, you will probably use your hands to add emphasis to one idea or shrug your shoulders to indicate indifference toward another. Head gestures and lively facial expression add effectiveness, if properly controlled. A good rule of thumb for all such movements is: Never make a gesture, a gesture should make itself.

The third essential for good platform manner is the ability to hold attention and to increase interest. An audience rarely pays attention automatically. Interest must be sparked and maintained by the speaker. Obviously the content of the speech—what the speaker says—is the prime requisite for keeping the audience attentive and interested. Chapter Five points out how interest is added by the selection of appropriate supporting materials.

It also helps if the speaker knows the nature of an individual's response to stimuli and applies the knowledge to the speaking situation. The average person is capable of maintaining sustained attention on a given object for only a few seconds. If attention is to be held on the same object, a new stimulus must be present every few seconds. In addition to carefully selected supporting materials, therefore, a successful speaker resorts to "attention catchers" as stimuli. Some may be planned in advance; others must be in response to conditions which arise after the talk has begun.

Among the most effective attention catchers which may be introduced into speech delivery are these:

1. Audio-visual aids. The old Chinese proverb "One picture is worth a thousand words" applies. An idea which is conveyed through two senses (hearing and sight) rather than one is more likely to hold attention. If it is possible to convey the idea through all the senses (sight, hearing, smell, touch, and taste) the appeal is even greater.

2. *Pass-outs.* Such material should be distributed before you begin or after you have finished speaking. If objects are handed from person to person as you are speaking, they become counterattractions and distract the audience. Copies of a speech outline should not be verbatim transcripts of the talk but guides to main points to be covered.
3. Letters, documents, or books for direct quotation. Have the paper where you can find it at the exact moment you propose to refer to it and be sure to have the desired passage *marked clearly*. If you must *peruse* the pages of a book for several minutes to find the place, you lose attention.
4. Audience participation. This technique brings the audience actively into the speech. They are asked to sing, applaud, or stand. Sometimes the speaker starts by saying, "How many of you are familiar with this point? Will those who are please raise their hands?" Recently a speaker was seeking the support of a service club for a public bond issue to be applied to the development of a state university. He asked all members in the audience who had children under college age to rise and remain standing. About one hundred men did so. He then asked all those whose fathers had attended college to take their seats. Only five did so. Finally he asked all those who wanted their children to attend college to take their seats. Everyone sat down. The audience participation captured attention and dramatized the need of enlarged facilities to meet the tidal wave of college applicants.
5. Rhetorical questions. The speaker intends to answer such a question himself. "How long can we permit such conditions to continue?" The technique, if successfully employed, arouses curiosity. The members of



## YOU CAN TALK WELL

the audience often form a reply in their minds, but they are not expected to reply aloud to such a question. Sometimes, however, a person will blurt out his thought, so be prepared for such an occurrence. If the right answer comes forth, thank the person and weave it into your presentation. If the wrong answer is heard, try to turn it to advantage.

6. Timepieces. If there is no clock on the wall, place your watch within easy reach and pick it up and look at it at the transition points in the speech. The technique is especially good because it alerts the audience to the fact that you know what your time allotment is and how much you have left.
7. Recognition of counterattractions. Sometimes there are disturbing noises or movements which compete for attention within the room. Someone is uncomfortable and gets up to raise or lower a window or to adjust the air conditioning. Someone else arrives late, bangs open a door and moves down front to an available seat. If you can ignore the counterattraction and still hold the audience, do so. If the disturbance seriously interferes with communication, pause and wait until the audience is again attentive. If the room becomes so uncomfortable that the audience is distracted, and no one else moves to take care of the ventilation, you should take the initiative in remedying the difficulty.
8. Recognition of outside disturbances. Sometimes there are outside interruptions, such as fire sirens, clanking machinery, low flying aircraft, or animated conversations in an adjoining room or corridor. You should respond to these interruptions much as you would to counterattractions within the room. Ignore them unless they interfere with your communication. Deal with them if they cause the audience to be seriously distracted. If you cannot take care of the disturbance per-

sonally ask a responsible person in the audience to help you.

- 9 Handling hecklers. If you are addressing an organized group, there is usually a sergeant-at-arms whose duty is to keep order and maintain suitable conditions for speaking. He can be counted on to deal with unfair or unruly conduct which may arise. If someone heckles you verbally you should respond good-naturedly maintain your dignity and composure, and keep your temper under control no matter what the provocation. If you can think on your feet and reply to the badgering with suitable repartee, the audience will usually respond favorably and apply pressure on the heckler. If you do not have the correct side of the controversy the audience pressure may turn against you. In some cases it is wise not to try to continue in the face of obvious hostility and complete inattention.
- 10 Handling emergencies. Infrequently it is to be hoped, someone in the audience may faint or undergo a severe attack such as a heart failure or a cerebral hemorrhage. In such cases common sense suggests that you stop your speech and summon competent medical personnel to help the unfortunate individual. If circumstances permit you to resume, you will probably be competing against severe psychological distractions in the mind of each member of the audience. Therefore, it probably is wise to condense your materials and conclude early.

Emergencies can also occur to the speaker. The two most likely are "blankout" and forgetting. If your mind does seem to go blank, it will return fairly quickly because it must respond to some stimulus every few seconds. It may seem to you that the "blankout" has lasted minutes, but if you act as though the pause were deliberate, you can often bluff it out and carry on as if nothing had happened. If you are stuck for a particular word, substitute another expression or ask if some-

one in the audience can supply the word. Sometimes a sentence is so constructed that the missing word is obvious to everyone except the speaker.

If you forget part of the speech, realize that you are the only person who knows what you expected to say. Thus, you are the only person who knows you have forgotten. If you can't refresh your memory by checking your notes, skip the point and continue with something else. If the idea returns later and you consider it important, include it in another section of the speech. On most occasions the audience will be completely unaware of the fact that you have forgotten. If they are aware of your plight, they will applaud the presence of mind which you show by thinking on your feet.

When you have reached the end of the talk, there is only one thing to do—sit down. Do not stand hopefully waiting for applause, but return to your chair resolutely and forthwith. If you wish to express appreciation to the audience, do so as part of the speech, not as an afterthought. If the applause is overwhelming and prolonged, rise from your seat and acknowledge it with a nod and a smile.

### Handling the Question Period

In many situations a question period follows the prepared speech. You cannot anticipate all the points which may be raised, but you should be ready for the most likely Questions usually are of three types: information seeking, argumentative, irrelevant.

If someone asks you to clarify or amplify an idea, give the answer as well as you can. If you don't know the answer say so and assure the person you'll try to get the information. If the person is not satisfied with the answer and persists in seeking information which seems to be of interest to no one else, tell him pleasantly but firmly that you'll be happy to par-

see the matter with him after other people have had a chance to participate.

The argumentative "question" is more often a speech from the floor preceded by the phrase, "Isn't it a fact that" or followed by the line, "Would you care to comment on that?" If the person supports your point of view thank him graciously. If the person contends with your position, do the best you can to handle the objection or refute the argument. Do not wind up with the retort, "Does that answer your question?" If you have not been able to convince him in the prepared speech, it is improbable that a brief response to a query will change his mind. As you complete your reply turn quickly to someone else in the audience and continue, "Next question please!" This gives him little chance to protract the argument.

If an inquiry seems irrelevant, be sure that it really is before you say so. Unless the person is attempting to be facetious or prankish, he is the one person in the audience who is sure the question is pertinent. You will probably offend him if you rule the matter out of order angrily or abruptly. Suggest pleasantly that you are not sure you see how the question applies but you will be happy to discuss it if its relevance can be explained. Do not tell him that he misunderstood you. Take the blame for not making yourself clear to him.

Question periods call for certain mechanical procedures, also. Do not repeat the question without good reason. For example, if a man down front addresses you in a tone so low you feel sure the people in the back can't hear either repeat the question or ask him to do so. If you are not quite certain you understand what someone means, rephrase his inquiry as you interpret it. If you are right, you can then answer; if you are wrong, he can clarify his meaning.

For the immediate words of response avoid habitual use of such trite phrases as: "That's a good question," "That's an ex-

cellent question," "I'm glad you asked that question," "I was afraid someone would ask that question," "That's an interesting question." If you evaluate some questions and not others, the audience may feel that indirectly you are labeling some queries as "not good," "not interesting," "not glad you asked that question." If you feel you need time to think out a suitable answer, do your thinking silently.

Some people need help and will be appreciative if you interrupt them politely and assist them to get to the point. Others may be naturally long-winded and may enjoy the chance to hog the limelight and make a speech. Usually the rest of the audience will reflect its displeasure if they feel the speaker deserves to be cut off. If you sense such a reaction in the audience, do not hesitate to interrupt the person who might otherwise continue forever.

#### Summary

1. Presenting with a sense of communication requires good appearance and pleasant personality.
2. You can adjust to the pre-speech situation by taking your mind off yourself and directing it toward the other speakers and the audience.
3. Adapt the approach and the salutation to the occasion and the state of audience.
4. Establish and maintain eye contact at all times.
5. Posture, gesture, and movement should not call attention to themselves.
6. Since you cannot expect attention to be automatic, hold your audience with appropriate speech materials and effective attention catchers, and recognize counterattractions and interruptions and adapt to them.
7. When you are through speaking, sit down.
8. Be prepared for hecklers and questions.
9. Think on your feet and control your platform manner throughout the speech.

## Controlling Voice and Diction

To present your material with a sense of communication you need to control not only platform manner but also voice and diction. You may have excellent content and organization in your talks and handle yourself with assurance. You will fail to be effective, however if you do not have good voice habits and do not use appropriate diction.

### Characteristics of a Good Speaking Voice

What is a good speaking voice? The question is not easy to answer because there are no objective standards for measuring a good voice. The same voice is reacted to in various ways. Some people find it pleasant, others respond with indifference, and still others are antagonized. There are some characteristics of voice, however, to which most people respond positively. There is fairly widespread agreement that a good voice should be audible, clear, flexible, unaffected, pleasant, and vital.

A good voice is audible. It should be loud enough to be heard easily and capable of adjusting to any speaking situa-

tion If you speak so you can be heard by persons in the back row you will probably be heard by everyone. If you speak too softly you may cause the listeners to strain to hear and thus tire them more quickly. Avoid shouting because by speaking too loudly you may abuse your voice and become hoarse. If you always speak at maximum volume, you cannot add power to achieve contrast or emphasis. In the early moments of a speech, if nervousness causes your voice to tremble, you can sometimes overcome the quaver by speaking forcefully.

A good voice is clear. It is produced without strain and is free of negative qualities, such as harshness and breathiness. An audience listening to a harsh or breathy voice frequently responds by clearing throats or coughing as if in empathy with the speaker. If your voice reveals negative characteristics persistently you should consult an otolaryngologist (throat specialist) before you undertake any program of voice improvement. Without proper supervision you might do permanent damage to the voice mechanism and make the condition worse.

A good voice is flexible. It constantly changes in volume, pitch, and rate. This characteristic permits expressiveness with various types of speech material. If you are speaking of something exciting or dramatic, you reflect this by increasing the volume, raising the pitch, and speeding the tempo. Listen to a sports announcer as he describes a crucial play in a championship game. Just before the action his voice is hushed, deliberate, and full of suspense. As the excitement develops his voice becomes shrill and rapid and he sometimes shouts. Consider a clergyman who eulogizes a faithful parishioner in the calm and sacred surroundings of a church. He reflects the nature of the occasion by speaking softly and slowly. Expressiveness of voice is desirable for every speech situation.

Literally there is no such thing as speaking in a monotone. But speakers who sound as if they vocalized every word on

exactly the same note are often referred to as speaking in a monotone. The practice makes it more difficult to hold attention and keep interest. A speaker with a flexible voice varies inflectional and intonational patterns to convey meaning and achieve expressiveness. When a phrase or sentence in American English speech ends on a rising inflection, a doubtful, uncertain attitude or an incomplete idea is implied. When a falling inflection is used to end a phrase or sentence, certainty or completeness is indicated. Flexibility of tone helps convey fine shades of meaning.

A good voice is unaffected. An audience is quick to detect any affectation and may have such thoughts as, "Who does he think he is?" or "What does he think he is doing?" A person who moves from one section of the United States to another sometimes has the experience of hearing a different dialect. After some time the new way of speaking becomes commonplace to him and may influence his speech patterns. If a Bostonian moves to Mississippi (or vice versa) and attempts in three days to affect the vocal habits of the region, he is asking for trouble. Some speakers make the mistake of trying to imitate the style of a well-known announcer or public figure. The better they succeed in achieving someone else's characteristics, the greater the likelihood that the audience will not listen to what the person is saying but will wonder "Whom does he remind me of?" or "Whom does he sound like?" The effectiveness of the communication is decreased to the extent that the voice calls attention to itself. If the listener hears a beautiful voice but has no notion of what is said, the speaker has not expressed the meaning intended.

A good voice is pleasant. The telephone companies train their operators to have "the voice with a smile." If your voice indicates antagonism or anger, or if you bellow or bark, the listeners will respond in kind. Avoid the chip-on-the-shoulder voice and speak as if you liked the audience and enjoyed the chance to be with them. Avoid also the bombast and the



pomp of the old-fashioned orator. Effective speaking does not call for an exhibition of vocal range or power but for a pleasant, conversational manner.

A good voice is vital. Flat, insipid, lifeless tone indicates that you are indifferent about making the speech or lack conviction for the subject. If you wish the audience to respond with enthusiasm, the voice should reflect animation and vitality. Determination can be carried too far and every syllable emphasized so that no words stand out as more important than any others. Well-controlled emphasis gives meaning and importance to the significant parts of the utterance.

### Improving Your Speaking Voice

Can speech be improved and a more effective voice acquired? Within limits, yes! You cannot change your way of speaking overnight. If, however, you have a normal speech mechanism and follow correct procedures, you can improve within a reasonable time. Consciousness of good speech, an understanding of the vocal mechanism and the way it should function and persistent practice to develop proper speech habits can help you achieve a more effective voice.

You do not have a voice apart from the rest of the body. Rather you use the voice mechanism (brain, lungs, larynx, throat, tongue, nose, mouth, lips, etc.) to produce sounds in combinations. You learned as a very young child that certain sound combinations had symbolic value and conveyed meaning. "Mama" stood for a particular person; "eat," "nap," "play" and other terms each meant a certain activity. As you grew older you learned hundreds of sound combinations until now you have a substantial vocabulary. The way that you formed sounds and words initially was by imitating what you heard. If you have always lived in an environment in which good speech habits are practiced, you have already unconsciously acquired good speech habits. If your parents used baby talk when you were little, you probably replied in baby talk.

f all the people in your neighborhood said "dn," "dat," "dere," and "doze," you followed suit because you heard no other sound combinations. But as you acquired schooling and came into contact with people of various backgrounds, you became aware of differences in the way people talk.

You can make yourself even more conscious of speech habits by starting a program of critical listening. Select two or three of the most effective speakers you hear (radio or TV announcers, clergymen, political figures, or educators) and compare their speech patterns with your own. Pay attention to the characteristics of their voices. Check their articulation and vocabulary. If you hear a strange word or a pronunciation you're not accustomed to, consult a dictionary. By listening critically you will make yourself conscious of good speech habits and aware of your own strengths and weaknesses. This is the first step in developing a more effective voice.

The second step is to understand the vocal mechanism and the way it should function. Most people are unaware of the process of voice production and do not think of speaking as a mental and physical activity which requires the co-ordination and control of many parts of the body. But with an understanding of the proper techniques of voice production you will realize that you can acquire better control of the voice mechanism and begin to practice good speech habits. There are five factors in the production of voice: thinking (cerebration) breathing (respiration) making tone (phonation) adding quality (resonation) and connecting sounds (articulation).

Before you can produce meaningful sounds, thinking must take place. Every part of speech activity depends upon the proper functioning of the mind. The brain is the place in which responses to stimuli originate. When you decide to communicate, the brain forms the thought and transmits messages through the nervous system to the muscles. The muscles in turn are used to control breathing, adjust the vocal cords, change the size and shape of the mouth, and make other movements required for the production of sounds. If the

brain and nervous system are impaired in any way the entire process of communication may be disturbed. Thus, when a person is mentally sick or emotionally upset, the voice and speech reflect the condition. Extreme fatigue also influences a person's ability to maintain effective control of the voice mechanism.

Breathing is the second factor in the process of making sounds for speech. The sounds of American English speech are produced by exhaled air which passes through the larynx and between the vocal cords, causing them to vibrate. When you have good control of breathing, you are able to supply air at the right time and in the proper amount. The expression "abdominal breathing" (or "diaphragmatic breathing") is sometimes used to describe effective breathing for speech. This means that the speaker thinks of his breathing as based in the abdomen. Any tensing of muscles is accomplished as far as possible in the lower half of the trunk. Lifting the shoulders or expanding the upper chest is avoided, and the upper part of the trunk is relaxed. By developing diaphragmatic breathing you will have better control of exhalation.

You can also improve breathing for speech by practicing the following exercise: Count slowly on a single breath from one to the highest number you can reach without strain, increasing and decreasing volume as you count, and avoid wasting breath on the first few numbers. Continue the exercise until you increase the count substantially. Reading aloud from books or magazines is also good practice. Select all kinds of material and try out the techniques for controlling exhalation. At first they will seem difficult and unnatural. Continue your practice, however, until the process becomes easy and habitual. When you have achieved effective control of abdominal breathing, apply your skill in conversation and in platform speech.

Making tone is the third factor in the process of producing sounds for speech. Basic tone is produced by the vibration of

the vocal cords in the larynx. You can feel the vibrations if you place the thumb and fingers of one hand gently on the Adam's apple and then utter and prolong the word "ah." Whisper the same word and note the difference. When you speak, you align the vocal cords in such a way that they are vibrated as the air stream passes through the larynx. The size, shape, length, tension, and condition of the vocal cords determine the pitch of the sound. You can learn to produce your voice without strain and to achieve optimum tone by developing better control of breathing and a more effective coordination of the muscles of the larynx and throat. You should make an effort to achieve a feeling of relaxation in the region of the neck. If the abdominal muscles are tensed and if the shoulder, larynx, and throat muscles are relaxed the tone is more likely to be pleasant, clear and easily produced. The pitch and quality of your voice are affected by the nervous strain before or during a speech. The greater your nervousness, the harder it is to maintain control of breathing and tone production. Sometimes you are conscious of vocal and breathing difficulties. This awareness tends to increase nervousness and to set up a vicious cycle with one difficulty feeding on the other.

There are several exercises you can practice to improve the way you make tone—they should be undertaken in connection with the exercises for proper breathing. Have a recording made of your voice and listen for the pitch range. How high or low do you go? Try speaking slightly above and below your normal range. Try speaking with great exaggeration of pitch changes. Try one sentence on a very low note and the next on a very high one. Count from one to ten, starting on a low note and going up the scale with each number. Reverse the process by starting high and going down the scale. Read aloud from poems or plays which demand great vocal expressiveness. Try to keep the throat and neck muscles relaxed as you practice these exercises.

Adding quality is the fourth factor in the process of making



the vocal cords in the larynx. You can feel the vibrations if you place the thumb and fingers of one hand gently on the Adam's apple and then utter and prolong the word "ah." Whisper the same word and note the difference. When you speak, you align the vocal cords in such a way that they are vibrated as the air stream passes through the larynx. The size, shape, length, tension, and condition of the vocal cords determine the pitch of the sound. You can learn to produce your voice without strain and to achieve optimum tone by developing better control of breathing and a more effective coordination of the muscles of the larynx and throat. You should make an effort to achieve a feeling of relaxation in the region of the neck. If the abdominal muscles are tensed and if the shoulder, larynx, and throat muscles are relaxed, the tone is more likely to be pleasant, clear and easily produced. The pitch and quality of your voice are affected by the nervous strain before or during a speech. The greater your nervousness, the harder it is to maintain control of breathing and tone production. Sometimes you are conscious of vocal and breathing difficulties. This awareness tends to increase nervousness and to set up a vicious cycle with one difficulty feeding on the other.

There are several exercises you can practice to improve the way you make tone; they should be undertaken in connection with the exercises for proper breathing. I have a recording made of your voice and listen for the pitch range. How high or low do you go? Try speaking slightly above and below your normal range. Try speaking with great exaggeration of pitch changes. Try one sentence on a very low note and the next on a very high one. Count from one to ten, starting on a low note and going up the scale with each number. Reverse the process by starting high and going down the scale. Read aloud from poems or plays which demand great vocal expressiveness. Try to keep the throat and neck muscles relaxed as you practice these exercises.

Adding quality is the fourth factor in the process of making

sounds for speech. When the vocal cords are vibrated and a sound is produced, the sound travels in all directions. It travels out through the Adam's apple and that is why you can feel the vibrations through the skin. It also travels up through the air in the throat, mouth, and nose. As the sound travels through these openings, it is modified and amplified; the resultant changes are referred to as resonance. It is resonance which adds quality to the voice and gives it distinctness and vibrancy.

In some ways a voice is like a musical instrument, such as the violin. To produce sounds each employs three parts—a force, a vibrator, and a resonator. In the violin the force is the bow, the vibrator is the strings, and the resonator is the cavity of the body of the instrument. In the voice the force is a stream of air, the vibrator is the vocal cords, and the resonator is the cavities of the nose, mouth, and throat. The initial sound of a violin is produced by drawing the bow across a string. The quality of tone is achieved by the addition of the resonance produced in the body of the violin. If Antonio Stradivari made the instrument, the quality is rich and mellow. If the violin came from an assembly line, the quality may be thin and scratchy. The difference in the quality of tone is caused by the resonance produced by the two violin bodies.

Likewise with the voice. The initial tone may be clearly produced, but if you do not make effective use of the mouth, nose, and throat, the resonance will not be rich and mellow. The mouth is probably the most important resonator and will add better quality if you keep the lower jaw well exercised and the lips flexible. Avoid a tightly clenched jaw and lips stretched tautly across the teeth. Nasal resonance is especially important for the sounds "m," "n," and "ng." Too much nasality on vowel sounds gives a flat quality. If the muscles of the throat are slack, the result is a barrel-like quality; if too tense, a shrill and strident twang.

Connecting of sounds is the fifth factor in the process of

producing speech. To this point the sounds have not been thought of as connected. It is possible to make a series of unconnected sounds, such as "oh," "ah," "bee," "kay," "ex," "tee," but for meaningful communication sounds are joined to become fluent, intelligible speech, such as "em" and "tee" to become "empty." Good articulation requires careful forming and joining of sounds so that they do not run together and become slurred or unintelligible. Some examples of poor articulation are:

Didja eat? for Did you eat?

Lemme for Let me

Dom for Doing

Betcha for Bet you

Jist for Just

Git for Get

Wanna for Want to

Tchicago for Chicago

Beccus for Because

Slep for Slept

Spose for Suppose

Kin for Can

Agin for Again

Filum for Film

Reckonize for Recognize

Govamnt for Government

Nex for Next

Amurreen for American

Washinton for Washington

Pitcher for Picture

Champeen for Champion

Guets for Guest

The tongue is the most important organ for articulation. Without it speech is almost impossible. The inquiry often directed at a shy child, "Have you lost your tongue?" is more descriptive than most people realize. Skilled use of the tongue adds distinctness to sounds and makes articulation more effective. The lips and the lower jaw are also very important. Slack lips and lower jaw result in slurring or mumbling. Overly tensed lips and jaw or pursed lips, give a prissy or pedantic character to articulation.

The practice of reading appropriate materials aloud helps to overcome careless articulation by giving exercise to the tongue, lips, and lower jaw. Read each of the following exercises, pronouncing each word correctly and making each sound carefully. Work with someone else and train your ear to differentiate the clear from the slurred sounds.



- 1 Ladies and gentlemen. (Not late n gemmn.)
- 2 Black bugs blood. (Rapidly four times.)
- 3 Rubber buggy bumpers. (Rapidly four times.)
- 4 A tutor who tooted a flute tried to tutor two tooters to toot. (Any difference between tutor and tooter?)
- 5 A man with a plan. (Put in the n s.)
- 6 Tuesday February 25th. (Not Toozdee, Febuary twenty fith.)
- 7 Mrs Smith stopped at the door of Mrs. Schmidt's fish sauce shop.
- 8 The shy child tries to sell sea shells at the seashore.
- 9 Pretty Polly Parker picks peonies and paddles them for precious pennies.
- 10 Theophilus Cecil, the thistle sifter swiftly sifted six thousand thistles.
- 11 Governmental gobbledygook goes against Guilford's grain.
- 12 Military malarkey makes monstrous madmen into maligned martyrs.

For your own purposes, compile a list of articulation exercises containing words with sounds which give you trouble. If you cannot make a "th" easily and correctly for instance, list words which have the sound at the start, in the middle, or at the end—this, without, tithe. Practice saying the words until you master the sound in connected speech.

Awareness of good speech, knowledge of the operation of the voice mechanism, and practice of better speech habits, give you a satisfactory program for voice improvement.

#### Using Effective Diction

Another requirement for presenting with a sense of communication is effective diction. By diction is meant the choice and pronunciation of words, grammar and sentence structure. What is effective diction? The standard for acceptable usage

and pronunciation recommended by this book is the same as that approved by linguistic experts and dictionaries. Correct usage is determined by educated people within a particular region. The standard cannot be precisely defined because language is not used scientifically and objectively but according to prevailing custom. In different sections of North America different meaning and pronunciation may be given to the same words. In South Dakota, "scotch and seltzer" means the same as "scotch and soda" in New York City. In New Orleans, "coffee with snails" might be considered repulsive, but in San Francisco, the expression is acceptable because the word "snail" means a rolled-up pastry bun. Some examples of the same word pronounced differently from section to section are: *sunt—awnt* in Boston but *ant* elsewhere; *drouth—drooth* in Ontario but *drowth* elsewhere; and *creek—rhymes* with *beak* in the Northeast but with *slick* in some parts of the South.

Moreover the same words are used by different generations to mean different things. Within a lifetime the meaning of words may change so completely that antonyms become synonyms. For example, in the 1920's the word "hot" was used to mean good, thus "a hot time," "a real hot ball club," "a hot tip." Today's teen-agers turn the word "hot" into the slang, "Cool, man, cool," but they mean the same thing.

There are several forces in contemporary American society which are causing speech and language to become more uniform. First, our population is exceedingly mobile. People quit jobs and move to another section of the country to seek new work, or they are transferred by the government or by industry. Also, people travel great distances for vacations. Secondly, the mass media of communication are heard simultaneously in all sections of the country. Radio and TV broadcasts have had their influence in standardizing speech. Thirdly, greater numbers of people are receiving more extensive education. Those in institutions of learning are more likely to conform

to a uniform standard of speech. All the variations of regional dialects in America will probably never be eliminated but there seems to be a trend toward a more uniform language.

You have been studying grammar since your earliest days in school. Nevertheless, you may have acquired certain inaccurate phrases. You should not attempt to become a purist in your observance of grammatical rules, but the use of some expressions will cause you to be considered uneducated. This text does not try to cover all ungrammatical expressions, but a few of the worst are listed, with suggested alternatives

Hadn't ought to for Shouldn't  
 Feel badly about for Feel bad  
 about

Leave us get goin for Let's go  
 He don't for He doesn't  
 I aint done nothin for I did  
 nothing

None but I for No one but me  
 I can't hardly for I can hardly  
 He hasn't had no for He hasn't  
 had any

Consensus of opinion for Con-  
 sensus

Irregardless for Regardless

Would of for Would have  
 This here one for This one  
 These kind for This kind  
 Still continue for Continue  
 Different than for Different  
 from

I done did for I did  
 The reason was because for  
 The reason was that  
 If you hadn't of said for If  
 you hadn't said  
 Between you and I for Be-  
 tween you and me

Whatever the situation you should use appropriate, meaningful language. For example, a highly technical vocabulary might be suitable for an audience consisting of experts in the subject you are discussing. You should not use technical terminology if it is over the heads of the listeners. On the other hand it is unwise ever to talk down to an audience.

Slang may be suitable on some occasions, but it is often overworked and should be avoided in formal addresses. Avoid the use of vulgarity, obscenity and profanity on all occasions. Such language is not needed and may prove offensive to many

people. The method of delivery influences the choice of words. With a speech written in advance you have time to check and recheck style and vocabulary. When you speak unprompted, you are not expected to be as precise or as eloquent as in a prepared talk.

You can improve your vocabulary and make yourself more fluent by study and practice. If you observe the suggestions in Chapter Three for acquiring background, you will broaden your interests and increase your contacts. Note down any new words you hear or read, and make it a habit to look them up in your dictionary and to use them in daily speech. By systematically following the practice of learning five new words each day you can probably double your working vocabulary in less than five years. Many magazines and newspapers contain a vocabulary-building feature. Study these as a springboard for your own program of language improvement.

### Summary

1. Presenting with a sense of communication requires effective control of voice and diction.
2. A good voice is audible, clear, flexible, unaffected, pleasant, and vital.
3. Voice can be improved by awareness of good speech habits, by knowing the speech mechanism, and by practicing proper speech techniques.
4. The process of speaking includes thinking, breathing, making tone, adding quality, and connecting sounds.
5. Standards of good voice and diction are set by the usage of the educated.
6. Effective language is appropriate and applicable to the audience.
7. Vocabulary can be developed and fluency can be increased.
8. You can have good voice and diction.

## Guiding Criticism

*The members of an audience have preconceived ideas of what makes a speaker "good" and what makes his speaking "effective." They continually judge speakers and speeches in accordance with their preconceptions. If the speaker lives up to these, they give approval; if he doesn't, they find fault. The criticism may not be vocalized, or even justified, but every speaker receives "a going over" just the same. Either he sells himself and his ideas and is invited to return, or the audience does not want to see and hear him again.*

Most audiences expect a speaker to have these qualities of good speech conduct.

- 1 Sincerity and conviction.
- 2 Directness of manner.
- 3 A pleasant and expressive voice.
- 4 A pleasing personality
- 5 A sense of humor.
- 6 Well-organized material.
- 7 An applicable topic and purpose.

As a result of these audience expectations, certain obligations rest on the speaker. He is the guest of the group and

should behave as a guest. If he violates good speech conduct, he is as much at fault as if he had committed a social blunder in the home of a member of the audience. Such obligations become a definite responsibility for the speaker.

### Using a Check Sheet to Guide Criticism

All the materials of this book are intended to help you develop proper speech conduct, and this chapter, to help you apply criticism toward yourself and others. One technique that you can use as a basis for guiding criticism is the following check sheet. When you make a talk, ask people to check the key words and add any comments they feel will help you. The check sheet when completed provides definite indication of the reactions to your speech. Such criticism can serve as a guide to increase your speech effectiveness, and you should be glad to receive it.

There are three main divisions in the check sheet. content and organization, delivery and effect on the audience.

#### I Content and Organization

##### A. Introduction

- 1 Aroused attention and interest
- 2 Purpose and central idea clear
- 3 Too long
- 4 Misleading
- 5 Apologetic
- 6 Inappropriate

##### B Main Points

- 1 Clearly defined
- 2 Properly emphasized
- 3 Logically developed
- 4 Too many
- 5 Overlapped
- 6 Vague

##### C. Supporting Materials

- 1 Vind
- 2 Concrete
- 3 Applicable
- 4 Timely
- 5 Irrelevant
- 6 Lacking
- D Audio-Visual Aids
  - 1 Well-designed
  - 2 Effectively employed
  - 3 Ineffectively employed
  - 4 Poorly designed
  - 5 Distracting
  - 6 Missed opportunity for use
- E. Conclusion
  - 1 Brief
  - 2 Effective
  - 3 Appropriate
  - 4 Abrupt
  - 5 Multiple
  - 6 Lacking
- F Transitions
  - 1 Smooth
  - 2 Abrupt
  - 3 Lacking
  - 4 Overdrawn
- II. Delivery
  - A. Platform Manner
    - 1 Dress and Appearance
      - a. Neat
      - b. Well-groomed
      - c. Overdressed
      - d. Careless
    - 2 Eye Contact
      - a. Good at all times
      - b. Impassive

- c. Sometimes lacking
- d. Noticeably lacking
- e. Poor when using aids
- f. Poor when using notes
- 3 Posture
  - a. Erect
  - b. Relaxed
  - c. Rigid
  - d. Shift of weight
  - e. Swayed
  - f. Leaned on lectern
- 4 Gestures
  - a. Coordinated
  - b. Spontaneous
  - c. Excessive
  - d. Lacking
  - e. Artificial
  - f. Awkward
- 5 Movements
  - a. Coordinated
  - b. Pacing
  - c. Lacking
  - d. Fidgeting
  - e. Excessive
  - f. Fumbling
- 6. General Impressions
  - a. Earnest and sincere
  - b. Interested in subject
  - c. Lacked enthusiasm
  - d. Poised and assured
  - e. Sounded memorized
  - f. Belligerent
  - g. Excellent audience rapport
  - h. Not enough facial expression
  - i. Appeared nervous at first



- 1 Vivid
- 2 Concrete
- 3 Applicable
- 4 Timely
- 5 Irrelevant
- 6 Lacking
- D. Audio-Visual Aids
  - 1 Well-designed
  - 2 Effectively employed
  - 3 Ineffectively employed
  - 4 Poorly designed
  - 5 Distracting
  - 6 Missed opportunity for use
- E. Conclusion
  - 1 Brief
  - 2 Effective
  - 3 Appropriate
  - 4 Abrupt
  - 5 Multiple
  - 6 Lacking
- F. Transitions
  - 1 Smooth
  - 2 Abrupt
  - 3 Lacking
  - 4 Overdrawn
- II Delivery
  - A. Platform Manner
    - 1 Dress and Appearance
      - a. Neat
      - b. Well-groomed
      - c. Overdressed
      - d. Careless
    - 2 Eye Contact
      - a. Good at all times
      - b. Impassive

- c. Sometimes lacking
  - d. Noticeably lacking
  - e. Poor when using aids
  - f. Poor when using notes
3. Posture
- a. Erect
  - b. Relaxed
  - c. Rigid
  - d. Shift of weight
  - e. Swayed
  - f. Leaned on lectern
4. Gestures
- a. Coordinated
  - b. Spontaneous
  - c. Excessive
  - d. Lacking
  - e. Artificial
  - f. Awkward
5. Movements
- a. Coordinated
  - b. Pacing
  - c. Lacking
  - d. Fidgeting
  - e. Excessive
  - f. Fumbling
6. General Impressions
- a. Earnest and sincere
  - b. Interested in subject
  - c. Lacked enthusiasm
  - d. Posed and assured
  - e. Seemed memorized
  - f. Belligerent
  - g. Excellent audience rapport
  - h. Not enough facial expression
  - i. Appeared nervous at first

- 1 Vivid
  - 2 Concrete
  - 3 Applicable
  - 4 Timely
  - 5 Irrelevant
  6. Lacking
- D Audio-Visual Aids
- 1 Well-designed
  2. Effectively employed
  - 3 Ineffectively employed
  - 4 Poorly designed
  - 5 Distracting
  6. Missed opportunity for use
- E. Conclusion
- 1 Brief
  2. Effective
  - 3 Appropriate
  - 4 Abrupt
  - 5 Multiple
  6. Lacking
- F Transitions
- 1 Smooth
  2. Abrupt
  - 3 Lacking
  - 4 Overdrawn
- II Delivery
- A. Platform Manner
- 1 Dress and Appearance
    - a. Neat
    - b. Well-groomed
    - c. Overdressed
    - d. Careless
  2. Eye Contact
    - a. Good at all times
    - b. Impassive

- c. Sometimes lacking
  - d. Noticeably lacking
  - e. Poor when using aids
  - f. Poor when using notes
- 3 Posture
- a. Erect
  - b. Relaxed
  - c. Rigid
  - d. Shift of weight
  - e. Swayed
  - f. Leaned on lectern
- 4 Gestures
- a. Coordinated
  - b. Spontaneous
  - c. Excessive
  - d. Lacking
  - e. Artificial
  - f. Awkward
- 5 Movements
- a. Coordinated
  - b. Pacing
  - c. Lacking
  - d. Fidgeting
  - e. Excessive
  - f. Fumbling
- 6 General Impressions
- a. Earnest and sincere
  - b. Interested in subject
  - c. Lacked enthusiasm
  - d. Poised and assured
  - e. Sounded memorized
  - f. Belligerent
  - g. Excellent audience rapport
  - h. Not enough facial expression
  - i. Appeared nervous at first

- 1 Vivid
- 2 Concrete
- 3 Applicable
- 4 Timely
- 5 Irrelevant
- 6 Lacking

D Audio-Visual Aids

- 1 Well-designed
- 2 Effectively employed
- 3 Ineffectively employed
- 4 Poorly designed
- 5 Distracting
- 6 Missed opportunity for use

E Conclusion

- 1 Brief
- 2 Effective
- 3 Appropriate
- 4 Abrupt
- 5 Multiple
- 6 Lacking

F Transitions

- 1 Smooth
- 2 Abrupt
- 3 Lacking
- 4 Overdrawn

II. Delivery

A. Platform Manner

- 1 Dress and Appearance
  - a. Neat
  - b. Well-groomed
  - c. Overdressed
  - d. Careless
2. Eye Contact
  - a. Good at all times
  - b. Impassive

- c. Sometimes lacking
- d. Noticeably lacking
- e. Poor when using aids
- f. Poor when using notes

3 Posture

- a. Erect
- b. Relaxed
- c. Rigid
- d. Shift of weight
- e. Swayed
- f. Leaned on lectern

4 Gestures

- a. Coordinated
- b. Spontaneous
- c. Excessive
- d. Lacking
- e. Artificial
- f. Awkward

5 Movements

- a. Coordinated
- b. Pacing
- c. Lacking
- d. Fidgeting
- e. Excessive
- f. Fumbling

6. General Impressions

- a. Earnest and sincere
- b. Interested in subject
- c. Lacked enthusiasm
- d. Poised and assured
- e. Sounded memorized
- f. Belligerent
- g. Excellent audience rapport
- h. Not enough facial expression
- i. Appeared nervous at first

- j. Generally uneasy or tense
- k. Flustered by questions
- l. Answered questions adequately

B. Voice

- 1. Audibility
  - a. Good
  - b. Too strong
  - c. Too weak
  - d. Fades at end of sentence
- 2. Intonation
  - a. Pleasing
  - b. Meaningful
  - c. Varied
  - d. Monotonous
- 3. Rate
  - a. Good
  - b. Too slow
  - c. Too fast
  - d. Lacks pause
- 4. Articulation
  - a. Clear
  - b. Overprecise
  - c. Slurring
  - d. Lipping
- 5. Quality
  - a. Pleasing
  - b. Resonant
  - c. Lacks resonance
  - d. Nasalized
  - e. Harsh
  - f. Shrill
- 6. Personality
  - a. Sincere and friendly
  - b. Affected

- c. Apologetic
- d. Too aggressive
- e. Whiney
- f. Lacks vigor
- 7 Vocalized Pausing
  - a. None
  - b. Not enough to distract
  - c. The-ah, er-ah, and-er
  - d. Distracting
  - e. At thought transitions
  - f. At end of words

### III. Effect on Audience

- A. We were bored
- B. We were interested
- C. We wanted to listen
- D. We were sorry when you finished
- E. We couldn't hear you
- F. We didn't understand you
- G. We were glad when you had finished
- H. We wondered why you spoke on this topic
  - I. We did not feel a personal application of your speech purpose
  - J. We felt you were "lecturing" us
- K. We felt you were insincere
- L. We wished you would smile
- M. We wondered why you were bored and uninterested as you spoke
- N. We felt you knew what you were talking about
- O. We felt your speech was not well prepared
  - P. We expected more than we received
- Q. We enjoyed your talk
  - R. We wanted to hear you again

Not only should you criticize yourself and ask friends to criticize you, but you should take time to study the perform-



ance of other speakers. By using the check sheets to analyze the speech of others you can observe their strengths and weaknesses and apply the lessons learned.

### Using the Speech Arrow

A second technique for guiding criticism of yourself and others is the use of the bow arrow and target to illustrate the fundamentals of speech theory. The analogy drawn from the materials of this text, summarizes and applies the suggestions for the effective preparation and presentation of speeches.

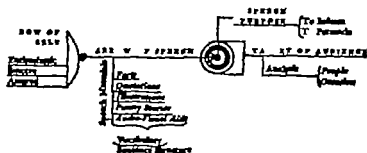


Figure A

Figure A is an illustration depicting the "bow of self," the "arrow of speech," and the "target of audience." A man giving a speech is like an archer shooting an arrow at a target. In each case a bow is used to drive the point of the arrow into the bull's-eye of the target.

The "bow of self" represents the qualities of sincerity, enthusiasm, and assurance, backed by a strong desire to speak. Just as the bow is the driving force which governs the flight

of the arrow, so the speaker's personality earnestness, and conviction do much to influence the audience.

The "arrow of speech" contains the facts, quotations, illustrations, funny stories, and audio-visual aids—all the materials of the speech to support the main points. The entire talk should be presented with good vocabulary and sentence structure.

The "target of audience" is the specific audience for which the arrow is prepared. When you go hunting, you *do not* walk into the woods, aimlessly point the gun, fire, and hope to hit the quarry. Rather, you stalk the game until you see it, then take careful aim and fire. So it is with speech. You analyze the "target of audience," the people and the occasion, then aim and fire.



Figure B

Figure B is a diagram depicting two speech arrows. The upper represents a speech given by one who knew what he was going to say, adhered strictly to the main points, and supported them with adequate and appropriate material. He said what he had to say.

The lower arrow represents the efforts of another speaker who wandered in his speech. He started and then stopped. He presented illustration after illustration, gave irrelevant examples, and repeated himself. Finally he finished the talk. However, he had no definite purpose, sought no specific response, and failed to apply the common sense suggestions for

speech effectiveness. During the entire speech his audience wondered where he was going and when, if ever he would reach his destination.

Every speech should be organized to move forward to a planned destination, just as an arrow is shot toward a bull's-eye. Once the goal has been reached, the purpose is accomplished and the speech is over.

### Summary

To be more successful in guiding criticism.

1. Make good use of the check sheet.
2. Apply the analogy of speech and archery

## Presiding Over Meetings

The first of the practical speech situations which the average person encounters is that of acting as chairman of a meeting. No one speech responsibility is more important or more abused. The proper conduct of any meeting determines in a large way its success or failure.

The duties of a presiding officer are many. He must introduce speakers, make announcements, and supervise the introduction of all business discussed or acted upon in the meeting. Being a chairman is an important job. However, in many cases, the person selected as presiding officer is chosen because of popularity. Rarely is he selected for his ability to preside!

Every chairman should follow these general precepts in conducting any meeting:

1. Start the meeting on time.
2. Arrange adequate stage setting for a program.
3. Possess enthusiasm for the conduct of the meeting.
4. Make good introductions.
5. Have a working knowledge of parliamentary law.

The problem of starting a meeting on time has become one of the major bugaboos of the average organization. A group

which assembles in meeting or at banquets on schedule is rare. The exceptions are the service clubs with their weekly luncheons, and some of these start their meetings from five to fifteen minutes late.

Lodges scheduled to open at 7 30 P.M. "turn back the clock," because at the starting hour not even officers are present to occupy the chairs. Few banquets start on schedule. Some with an advertised starting time of 7 P.M. have the first course served at 8 30. Lectures which should have been under way at 8 P.M. finally begin at 9.

A chairman who feels a responsibility for his position will start meetings on time. He will see to it that all members are notified to that effect. He will give the "call to order" even if he is the only member present. Obviously there are exceptions to any rule. A terrific storm might suddenly come up. People planning to be at any meeting on time might be justifiably delayed. Holding the meeting for an extra fifteen minutes under such circumstances is perfectly proper.

However, "waiting for others to arrive," waiting for a speaker to appear, general indifference as to whether a meeting starts on time, are all to be condemned. No meeting should wait for others. The sensible chairman arranges well in advance for his speaker's arrival, meets him, entertains him, and brings him along, so that there will be no delay.

The indifference toward starting on time is a vicious habit. The later each meeting starts, the later many will plan to arrive. Start your first meeting on time and even if some are late in arriving, you will find that at the second meeting most of your membership is more prompt. Remember that some people have no responsibility for being on time. Many will arrive late no matter what the starting time may be.

A wise chairman should arrange an adequate stage setting for his meeting. Sufficient chairs on the platform, a speaker stand free from water pitcher and glasses, and the proper m

lights—footlights, borders, and house lights—do much to make a meeting more effective.

Lack of sufficient space on the platform makes speakers feel as if they are cramped. In providing lighting, many chairmen place the speaker either in too much glare or in shadow both of which are bad. The presiding officer should insist that those present move forward if there are vacant seats in the front of the auditorium. He should maintain order and not allow discourtesy to be shown by the audience.

### The Speech of Introduction

No type of speech is so abused as the speech of introduction. No one speech situation is met so inadequately. Yet the way in which a speaker is introduced in many cases will govern the manner in which the audience accepts him and the thoughts he advocates.

The following suggestions are offered to the chairman in order that this type of speech may be spontaneous, delightful, and effective.

1. Avoid the use of clichés, such as "we are fortunate to have with us tonight," "we are greatly honored by the presence of," "the committee is to be congratulated on securing the service of," "this is the happiest moment of my life."
2. Do not introduce a speaker simply because you are chairman.
3. Avoid comments after the speaker has finished.
4. Be brief. The average speech of introduction should have no more than four sentences.

Consider each of these suggestions. Clichés should be avoided because speech depends for its effectiveness on originality, novelty and variety. Tired phrases, which have been used by chairmen since the beginning of time, are valueless.

If you do not know the speaker, and have not taken time to find out adequate information about him, ask someone who knows the speaker to make the introduction. Don't forget that the way a man is introduced determines to a large degree the audience's attention from the moment he begins to speak. A good introduction is invaluable to the average speaker. It allows him to start his speech without breaking down audience resistance. However, many speakers are introduced in such a way that the first ten minutes of the speech must be devoted to winning back the audience. Sometimes no mention is made of why they were invited or what they have come to talk about.

A chairman should make no comment after a speaker has finished his address, for it is not a chairman's job to comment on either the speaker or his effort. The chairman should not explain the thoughts and ideas of the speaker or repeat the speech. A chairman should be courteous and graciously thank speakers at the end of the program.

The final suggestion for the effective speech of introduction is brevity. Audiences assemble to hear a speaker, not to listen to a chairman. No one will ever understand why so many chairmen, both men and women, feel that they must be so long-winded. Brevity in speech is, and always has been and always will be, a great virtue.

It is a wise chairman who learns how to control his tongue. If some chairmen were forced to sit and hear the irrelevant, useless, and out-of-place comments they make in introducing speakers, the trial would be so great that many would faint. Would that everyone who reads this book, if ever called upon to be a chairman, will remember that the audience is waiting to hear the speaker!

The speech of introduction should include four divisions, each of which may be expressed in one sentence:

1. State the reasons for the meeting and explain the occa-

2. Enumerate the speaker's qualifications to discuss the subject.
3. Mention any special honor or distinction or exceptional positions held by the speaker.
4. Give the title of the speech and the speaker's name, properly pronounced—not his speech!

These four divisions are to be used as guides to the Speech of Introduction. It is not meant that the speech could not have more than four sentences. Some introductions might require more; some, less. Some speakers need no formal introduction. In such cases, the chairman should not give the old cliché, "Our speaker needs no introduction." He should simply present the speaker to the audience.

Speakers not known to the group need an adequate introduction which gives the high lights of their background and experience. It is for this type of speaker that the suggestions generally apply.

The occasion and the reason for the meeting should be referred to not only to enlighten visitors who may be present but also to allow the speaker to sense the purpose of the meeting.

Only by knowing the background and experience of the speaker can the audience be expected to listen with the feeling that what is said carries the weight of authority. Positions held and honors won will aid greatly in obtaining audience acceptance of the speaker and his message. Be especially careful to select the right qualifications and stress only those honors and distinctions which will fit best into the speech situation. For example, a man might be a member of several lodges and of several professional and educational societies. If he is talking to a fraternal organization, the mention that the speaker belongs to the same lodge will build favorable audience sentiment. If, however, the audience is told that he belongs to a group of literary and educational organizations, the reaction might well be, "So what?"



Many chairmen feel that in introducing a speaker they must tell the audience what the speaker plans to say for instance, "The speaker has a wonderful message. I was talking to a fellow who heard him speak on the same topic and this fellow told me that the message of our speaker was worthwhile. Our speaker will tell you how we may increase our own efficiency and at the same time he will tell you what not to do and etc., etc., etc." In this situation any speaker is almost justified in interrupting a chairman and saying, "Please let me make my own speech."

Sometimes a speaker is embarrassed because his name has been mispronounced. The good chairman knows his speaker's name and also the title of his speech. Both should be given clearly distinctly and with sincere enthusiasm. After giving both correctly the chairman should graciously turn the meeting over to the person just introduced.

Common sense demands that we do nothing on the platform that would be different from what we would do in a normal life situation. For instance, if we were walking on the street and passed someone whom we wished to introduce to a friend accompanying us, we would undoubtedly proceed in the easiest way. We would be sincere. Our tone would be rich and pleasant, and we would create the impression that we were pleased. We should do exactly the same in introducing a speaker to any audience.

Finally the chairman should always maintain audience directness. He should keep looking at the audience during the entire speech of introduction. Many presiding officers turn and look at the speaker as they give the last line or two of the introductory speech. This is often done at the moment the subject of the speech or the speaker's name is announced. The change in the chairman's directness may cause the audience to miss what he says. The chairman should complete his speech of introduction before turning and recognizing the speaker. The act of formally greeting the speaker should follow

the speech of introduction; it should not be a part of it. The chairman should then sit down and let the speaker take the platform.

### The Open Forum and Panel Discussion

There is a growing tendency to hold open forum meetings and panel discussions in communities, within organizations, and in industry. Each has a set plan and each further places a definite responsibility on the presiding officer or discussion leader. The chairman of these various group discussions should be familiar with the rules governing the right of the membership of any such group.

Usually an open forum or panel discussion has two parts. The first is the somewhat formal presentation of ideas by the participating speakers. Each person on the panel gives his point of view of the topic being discussed. Time limits are set and the chairman holds the speaker to this limit. Speakers are called in such a way as to give balance to both sides of a controversial topic or if the topic is a general one, speakers are called usually on the basis of their position in the organization or group. The most important member speaks last. After the formal part of the forum or panel there is an open meeting. Questions may be asked from the floor. Members of the panel may question each other or a combination of both may take place. In either case, time limits are set for the question period.

The chairman not only introduces the speakers but also acts as moderator. He keeps the meeting on schedule, starting and closing at the designated time. During the question period, he "takes" questions from the floor and assigns them to the speaker who seems best qualified to answer. He also makes a summary brief and to the point, of the arguments presented. The summary of the open forum should contain high lights discussed during the session and also the chairman's analysis

of audience sentiment based on questions asked. In panel discussion the chairman should summarize the contentions upheld and refuted by the speakers. In both cases the presiding officer draws conclusions from what has been said and offers a summary of what has been accomplished.

The leader of the panel or forum should keep all introductions short. He should seek audience participation and encourage timid people to join in the discussion. The wise chairman does not introduce his own opinion. As moderator he should be strictly impartial. He interrupts comments being made only to ask a clarifying question, to bring discussion back to the main question, to cure long-winded speakers, or to make informal summaries of the progress of the discussion.

When possible, the chairman should arrange a preliminary meeting with members of the panel. This permits a common understanding of the method and approach to be used in the discussion of the topic. Major issues can be discovered at this preliminary meeting and questions which may be asked can be anticipated. It is important that panel members be selected well in advance of the meeting date so that each may have a chance to study and give thought to the topic.

Since the forum and panel discussion are designed to provide a large group with information about a particular topic, it is wise to select only the best speakers for the panel presentation. These men or women should be leaders in their fields. They must have the experience and background to justify an invitation to participate in the discussion. A panel should have at least four members and not more than eight. The panel discussion is preferable when the audience is too large for general participation. The general study group or round table discussion is adequate when the group includes less than thirty

### The Study Group and Round Table

There is one other type of discussion group to be considered, the study group. Here there is an informality not found in the more formal panel or forum meetings. The purpose is primarily to make a point clear or to call the attention of the group to a new idea. All can participate in such meetings. The presiding officer should bring out or help bring out new interpretations of the idea being discussed and should also develop new information for further study.

The round table discussion is a plan whereby all present sit around a table and discuss the common problem. There is complete informality—no one makes a speech; there is friendly give and take in point of view. Like other group meetings, however, this plan should also have its leader, should begin and end at a designated time, and accomplish the purpose for which it was called.

### The Chairman of the Group Discussion

In any type of group discussion the key person should be the chairman or discussion leader. The success of the entire meeting rests on his shoulders. The successful chairman should prepare for a group discussion and assume the following responsibilities:

1. The agenda (or plan) of the entire program.
2. The arrangement of the seating of the panel or discussion speakers and supervision of all other details of the meeting.
3. The proper introduction of the speakers, not only to the audience but also to each other.
4. The arrangements for meeting and entertaining speakers and any honored guests.
5. The conducting of the question period and the summary of the points discussed.

The discussion leader is responsible for the quality tempo, and progress of the meeting. Most discussions do not seek an action response from a given audience. They do, however stimulate thinking, offer new ideas, and give information on problems of interest to the members of the group. The chairman, therefore, should keep the discussion clear, coherent, and on the subject at all times. He should allow no bickering between individuals on the panel and should prevent the meeting from becoming one-sided. He should provide a balance between members of the discussion group and the audience.

The best method for seating members of the panel is to arrange two large tables at right angles with a smaller table between. The chairman sits behind the small table. The speakers sit at the larger tables. It is wise to put those advocating one side of a proposition behind one, the opponents behind the other. Thus the audience sees the panel speakers, the speakers can see and talk to each other, and the chairman can observe everyone.

### The Committee Chairman

Every committee has a chairman. His duties are the same for the small group as they are for the larger discussion meeting. The chairman plans the program, arranges the time and place of the committee meeting, and notifies all members. Later, he conducts this meeting and presents the findings of the committee to the larger organization for such action as it may wish to take. Committees do not formulate policy unless they have been appointed "with power to act." Most committees are advisory in nature or are appointed in order to determine sentiment for a particular proposal. Complete discussion should take place in committee, and conclusions should be reached.

Most committee meetings are long and drawn out but they

need not be. If the chairman assumes his responsibility the small meeting should proceed as smoothly and efficiently as any formal program. A plan should be made, key points listed in advance by the chairman, and every member asked to participate in the discussion. Committees which meet regularly and present annual or periodic reports present these reports through the chairman. In such cases the report is read. Most committee reports, however, can be given orally by the chairman or by a member he designates. When an oral report is given, the chairman should present a written statement of the committee's report to the secretary or another responsible person. Committee chairmen should not be chosen because of popularity, offices held, or because "no one else will take the job." Only the best of the membership should serve as chairmen of committees.

The committee in industry serves a different purpose from the club or fraternal committee. Three, five, or seven members are desirable. There should not be more than seven or less than three. Such industrial or management committees have the following values:

1. Provide major executives with means of obtaining the cooperation of foremen and other junior executives.
2. Aid in giving proper interpretations of certain fundamental policies, methods, and ideals of management.
3. Afford exchange of ideas before executive decisions.
4. Help members know each other better and so reduce petty jealousies and misunderstandings.
5. Supply a medium for recognizing strong men and good leaders from within the organization.

Often a committee is criticized for the action it recommends or the policy it advocates. Too many industrial and business committees fail to function effectively. The primary reasons follow:

1. Too many committees are appointed. (One good group is worth ten poor ones.)

2. Too many things are decided "in committee" rather than by individual authority (After a committee recommends, the "authority" decides the issue anyway in many cases.)
3. Committees often divide authority (Thus, neither committees nor authority function as they should.)
4. Too many problems are discussed at one meeting. (This procedure leaves some unfinished business and members feel that the time spent in the meeting was wasted.)
5. Meetings are poorly planned and have poor chairmen.
6. Committee appointments are often made without consideration of the abilities of the members.
7. Too many interruptions take place while the meeting is in session. (Avoid telephone calls, interviews, or persons coming and going in the room where the meeting is held.)

### *The Conference Meeting*

Many meetings held in business and industry today are called conferences. Heads of all departments may "hold a conference" on management policies; the district governors of a service club may meet "in conference" there will be a "conference" of delegates or employee representatives. These conferences are usually discussion groups meeting for the purpose of bringing out factual material or considering the different points of view on a problem, policy plan, or procedure. Decisions may or may not be reached depending upon the authority of the group.

The man calling the conference is usually the chairman. He should have a planned program worked out in advance of the meeting time, and each member of the conference should receive a copy of the agenda well before the meeting. Only in this way can everyone know what is to be discussed and prepare properly for the meeting. The conference chairman

should send a memorandum reminder (or make a phone call) to all participants on the day before the scheduled meeting.

The chairman opens the meeting with a brief statement of the problem and gives the first point to be discussed. The chairman does not, however, give his interpretation of this point. He directs the meeting and keeps the discussion within the limits of the agenda. He requests that talks be short, that everyone be given a chance to speak, and refuses a member speaking time if that member has already spoken twice before and others have not been heard. The wise leader watches his group and, as he senses that a member wishes to talk, gives him that privilege.

Only one point at a time is discussed. The general topic may be broken down into subordinate ideas and the time allotted for the entire program divided among them. When the meeting progresses to the time limit of the first point, the leader summarizes what has been said and requests the group to move on to the second idea. At the end of the meeting the chairman summarizes the discussion and thanks the members for their contributions.

If a member of the conference feels that he "must blow off steam," let him do so. Do not imply that his point of view even if in complete opposition to every other opinion expressed, is wrong or should not have been stated. Once a man has let go his inner feelings, he is usually much more co-operative than if prevented from speaking.

Most meetings are conducted within the rules of parliamentary procedure. However a small conference should not worry about such rules and regulations. Common sense and a positive approach to the problem under discussion usually satisfy everyone. It is wise to think of a conference as finding answers to a number of questions. Both the leader and participating members of a conference should know these questions. They are:

1. Is there a problem to be solved?



2. What is thought to be the cause of the difficulty?
3. Are there many solutions possible for solving the problem?
4. What solution will satisfy the majority?

Most conferences meet to find an answer to a problem. Not all conferences deal with problems alone, however. Some determine policy. The same questions apply regardless of the reason for the meeting.

In a conference, as in every type of discussion, the leader can keep spirits high among the participants. Ease is to be encouraged, with a feeling of informality and good humor. Everyone should have a good time at the meeting. Disagreement should be friendly, not antagonistic. Only important points should be stressed. All questions should be answered, if not at the time of the asking then surely before the meeting adjourns. The leader's opinion has no part in the discussion. His job is to direct and guide the opinions of others. There should be no strangers at a conference. First names should be used. Blackboards and other visual aids should be available for any member's use.

All members of the conference group should receive a written report of whatever action is taken at the meeting. This should be in the form of a summary and is not a statement of every word or point discussed. Sometimes it is advisable to have a stenographer present, and in such cases a complete transcript of the discussion may be sent to every member of the group.

Conference members should speak their minds freely. Ideas count and should not be held back. Listening is important. The members should remain seated when speaking and should talk to all the group. No one should monopolize the discussion. If there are questions, they should be asked. The meeting should not progress if understanding of the issues is clouded in doubt. When there is disagreement, it should be friendly. The "chip on the shoulder" attitude so many adopt

when their opinion is not immediately accepted should be avoided. Perhaps the other fellow's opinion is better. The members prepare for their part in the conference as much as the leader. Notes, facts, charts, diagrams—any information which supports a point of view is desirable. The discussion or conference is only the first step in solving a problem. Thinking is stimulated. Conferees should be alert, prepared, and enjoy each opportunity to participate in all discussions.

### The Announcement

There is one additional responsibility of the chairman. That is to make or read announcements or call upon members to do so.

The average announcement is a hodge-podge of ineffective speech presentation. Most uninteresting announcements have been either carelessly written, omitting many of the essential details, or they deal with material with which the chairman is unfamiliar. Announcements, if read, should conform to the following rules.

1. They should be typewritten, double-spaced.
2. They should be placed on cards rather than paper and should not be folded.
3. They should contain a statement of the time, place, and date of the event; the importance of the event and the reasons for it; the charge or admission fee, if any and to what purpose the proceeds will be given; the benefits to be gained by attending; and a restatement of the location of the place in terms that are familiar to the audience.

Announcements often state that a meeting will be held at 410 Blank Street. Unless one is familiar with the way street numbers run, the exact location of 410 Blank Street will not be understood. If, however the announcement reads: At 410 Blank Street, one block north of st.

post office, the audience will know where the meeting place is.

- 4 Announcements should repeat the time and date, and make a plea for attendance. If the announcement deals with prizes or awards for attendance, the wording should be original and sufficiently definite to give an audience a sense of personal appeal. Assume that you are announcing a bowling match where individual and team prizes will be awarded. Say "Your right arm will be needed next Tuesday evening, and if it is better than any other right arm, you will be paid well for attending." This suggests in a different way that there are prizes. Novelty and originality are helpful in making effective announcements.
- 5 They should be presented directly and enthusiastically.

#### Summary

The presiding officer should

- 1 Start the meeting on time.
- 2 Arrange an adequate stage setting for the program.
- 3 Possess enthusiasm for the conduct of the meeting.
- 4 Make good introductions.
- 5 Understand the functions of the leader of various types of discussion groups.
- 6 Understand the responsibilities of a good committee chairman.
- 7 Plan and conduct conferences properly.
- 8 Make announcements effectively.
- 9 Have a working knowledge of parliamentary law.

## Using Parliamentary Law

A good chairman should know parliamentary law. He should know how to handle people and recognize their rights and privileges. However, common sense should dictate the use of all such rules. For small groups and informal meetings a minimum of regulations should be enforced. The wise group leader, however, understands the rules and regulations and uses them if and when necessary.

Parliamentary law is a system of regulations governing the transaction of business in any meeting or assembly. It recognizes the rights of both majority and minority. The use of such rules and regulations comes from the English Parliament which established a code for the proper conduct of its meetings. With little change these same governing rules have come down through the years, until today no meeting has authority unless its action has been taken under the rules of procedure governed by parliamentary law.

The suggestions which follow do not fully explain or elaborate all of the rules of parliamentary practice but cover the problems a chairman will be most likely to face. Every person expecting to preside at meetings which are governed by parliamentary law should become thoroughly familiar with a good text on parliamentary practice.

### Constitution and By-Laws

Every organization should have a constitution and by-laws under which all business is conducted. The constitution should be a simple statement of the fundamental rules of the organization and need contain no more than six sections: name, object, membership, officers, meetings, and amendments. Other provisions which seem necessary may be made. By-laws should define duties of officers, directors or trustees, committees, dues, meetings, nominations and elections, majority quorum, parliamentary authority announcements, suspension of the rules, and order of business.

The accepted provisions of a constitution or by-laws take precedence over any parliamentary provision regarding the same issue. The constitution of the group is the authority which governs the use of parliamentary law in that group.

Since the use of all parliamentary law is governed by the constitution and by-laws, it is essential that every organization have a constitution and by-laws which are workable. To illustrate, many by-laws make no provision for the suspension of rules, yet in meeting after meeting, motions may be made to suspend the rules. Since there is no provision (as there should be) for such suspension, every suspension of rules in that organization is, theoretically, out of order and illegal.

We do not wish to confuse this issue. Naturally if an entire organization is willing that rules be suspended, the total action of that group gives authority to make such suspension. Technically the organization should establish a by-law to provide for a parliamentary way of suspending rules.

### The Rule of General Consent

Another factor governing the use of parliamentary procedure, is the rule of general consent. This procedure allows the chairman to say "If there is no objection, I will declare the

minutes of the previous meeting approved as read." Then, if no one objects, the minutes are unanimously approved just as if a vote had been taken with the ayes and noes declared in the usual way. The rule of general consent, used judiciously, helps the meeting to progress rapidly and avoids bickering. This rule is best used in groups which are rather small and whose business involves nothing affecting any other organization.

The rule of general consent presupposes that the chair having an adequate knowledge of the wishes and opinions of the membership, takes the steps necessary to bring about desired legislation or action. For example, a chairman might sense that a particular faction of the organization was planning to oppose a measure which the officers and a majority of the members desired. The chairman might realize that if unlimited debate were allowed, those who opposed the measure might defeat the desire of the majority. With this in mind, the chairman could apply the rule of general consent by suggesting at the start of the meeting, "If there is no objection we are limiting debate at this meeting on the question of measure X to ten minutes." If there is no voiced objection, the group has given unanimous consent (general consent) to the chairman's proposal. This is perfectly legitimate. The action is equivalent to a member offering a motion to limit debate; this motion being seconded, the chair asking for discussion; the chair putting the motion to vote; a vote being taken, the announcement by the chair of the decision; the announcement of the passage of the motion.

### Order of Business

The constitution and by-laws should contain an order of business. A typical order of business would include—

1. Call to Order
2. Roll Call (not essential in non-political organizations)

- 3 Minutes of previous meeting
- 4 Treasurer's report
- 5 Report of Standing Committees
- 6 Report of Special Committees
- 7 Old Business
- 8 Secretary's correspondence
- 9 New Business
- 10 Elections (only at the designated time, according to provisions of constitution and by laws)
- 11 Adjournment

Unfinished business is that business not acted upon at the last adjourned meeting. This unfinished business should be main questions and amendments not voted upon at the previous meeting and carried over. Unfinished business may also be motions which have been postponed until the next scheduled meeting. In any case, all unfinished business from a preceding meeting should be voted upon at the next regular meeting.

When an organization is ready to take up new business, a definite procedure should be observed. The sequence prescribed by parliamentary law is

- 1 The floor is obtained by a member
- 2 A motion is offered by the member.
- 3 The motion is seconded by a member and now is referred to as the question.
- 4 The question is stated by the chair.
- 5 The question is opened to debate by the chair.
- 6 The question is debated by the members.
- 7 The question is put to a vote by the chair.
- 8 The question is voted upon by members; the chairman votes only to break a tie.

In this procedure we should not only use the technique prescribed by parliamentary law but observe the form as well

- 1 The member rises and addresses the chair giving his name if he is not known.

2. He waits until the chair recognizes him by calling him by name.
3. After recognition, he presents the matter of business.
4. He offers the motion.

Once a motion has been offered, it must be seconded before it is presented by the chair for discussion. After it is seconded, the chair repeats the motion (or instructs the Secretary to do so) saying, "You have heard the motion. Is there any discussion?" or "The question is open for debate." From that time on, the main motion which has been offered and seconded, stated by the chair and opened for debate, may have many things happen to it, all of which come within the provisions of parliamentary law and practice.

### *Classification of Motions*

Motions are of four classes: main, subsidiary incidental, privileged.

A main motion is defined as any matter of business which is being introduced for the first time before any meeting for the purpose of debate and action. Any proposal or action sought from any group, affecting that group, is a matter of new business, and becomes a main motion. Only one main motion at a time may be before any assembly for the purpose of group action. No other main motion can be introduced until the previous main motion has been disposed of.

A main motion may not interrupt a speaker must be seconded, is always debatable, requires only a majority vote, and may be renewed at the next scheduled session. All other types of motions can be applied to it.

Subsidiary motions are defined as those which may be applied to the main motion and which seek some modification or special disposition of that question. Since subsidiary motions always relate to the main motion, they are always in order that is, they may be proposed and voted upon before the



vote on the main question. They appear only after a main motion has been made and seconded and opened to debate. There are a number of subsidiary motions. Each has an order or sequence of precedence; that is, one is a higher ranking motion than the other. In the order of their precedence the subsidiary motions are-

1. To Postpone Indefinitely
  - A. The object is to kill the main motion.
  - B. It cannot be applied twice to the same main motion in the same session.
  - C. It requires a second.
  - D. It is not amendable.
  - E. A majority vote is required for passage.
  - F. It is debatable.
2. To Amend
  - A. The object is to change or modify the main motion.
  - B. Amendments may be made by (1) adding to the main motion, (2) striking out words and inserting new words.
  - C. An amendment must not change the general import of the main motion. The amendment may be opposed to the aim of the main motion but must be relevant to the main motion.
  - D. An amendment requires a second.
  - E. An amendment may be amended but there the process must stop. In such cases the amendment to the amendment is voted upon first; then a vote on the amendment as amended is taken.
  - F. A member may amend his own motion.
  - G. It is not necessary to obtain consent from the maker of the original motion before making an amendment.
  - H. A majority vote is required for passage.
    1. It is debatable.
3. To Refer to Committees

- A. The object is to allow action or study by an appointed, special, or standing committee.
  - B. It requires a second.
  - C. It is amendable only as to the motion itself.
  - D. It is debatable.
  - E. A majority vote is required for passage.
- 4 To Postpone Definitely (to a fixed time)
- A. The object is to determine a time when the main motion will come up for discussion and action rather than permit debate at the present time.
  - B. It requires a second.
  - C. It is amendable (as to time of meeting only)
  - D. It cannot be postponed beyond the second meeting.
  - E. It is debatable.
  - F. A majority vote is required for passage.
- 5 The Call for Previous Question (now known as the motion to Stop Debate, normally offered by the member(s) shouting "Question")
- A. The object is to stop debate (discussion)
  - B. It demands a vote on the immediate question being discussed (the question pending)
  - C. It requires a second.
  - D. It is not amendable.
  - E. It is not debatable.
  - F. A two-thirds vote is required for passage.
- 6 To Limit Debate
- A. The object is to hurry business and save time.
  - B. It limits debate, sets a definite time for each member to talk, or sets a time at which all debate shall stop.
  - C. It is amendable.
  - D. It is not debatable.
  - E. A two-thirds vote is required for passage.
- 7 To Lay on the Table

- A. The object is to kill or suppress action on a main question.
  - B. It requires a second.
  - C. It is not amendable.
  - D. It is not debatable.
  - E. A majority vote is required for passage.
8. To Take from the Table
- A. The object is to bring back for discussion something which has previously been tabled.
  - B. It requires a second.
  - C. It is not amendable.
  - D. It is not debatable.
  - E. A majority vote is required for passage.

The four motions—to call for the previous question, to limit debate, to lay on the table, and to take from the table—are undebatable and should be put to vote by the chair immediately after they have been made and seconded.

Each of the subsidiary motions has its own sequence of precedence. The motion with the higher number takes precedence over that with the lower number. For example, discussion might be held on the floor on motion three (to refer to committee) when someone might ask for recognition and move to lay on the table (number seven). The fact that seven is a higher ranking motion than three simply means that a vote has to be taken on the higher ranking motion before one can be taken on the lower motion. In view of the fact that seven (to lay on the table) is undebatable, no discussion can be held: a vote must be taken at once.

*Incidental motions* are defined as those which grow out of something which has happened in the meeting. They are incidental to the meeting proper and have no special sequence of precedence with reference to each other. They do, however, outrank all main or subsidiary motions. *Incidental motions are:*

- 1. To Suspend the Rules

- A. The object is to do something then and there which is not allowed by the rules or by-laws of the organization.
  - B. It requires a second.
  - C. It is not amendable.
  - D. It is not debatable.
  - E. A two-thirds vote is required for passage.
  - F. The constitution cannot be suspended.
  - G. The same rule cannot be suspended twice in the same meeting.
  - H. Suspension of any rule is effective only for the particular matter of business for which the rule was suspended.
2. To Withdraw a Motion
- A. The object is to remove a matter of business from the floor and to prevent any reference to it in the records of the group.
  - B. It may be offered only by the person who moved the original motion.
  - C. Any motion which is withdrawn has no reference listed in the minutes of the meeting.
  - D. It does not require a second.
  - E. It is not amendable.
  - F. It is not debatable.
  - G. It requires a majority vote for passage.
3. To Object to a Consideration of a Question
- A. The object is to prevent action on a question which appears to be irrelevant or unworthy of the organization. (It cannot be raised after consideration has begun.)
  - B. It does not require a second.
  - C. It is not amendable.
  - D. It is not debatable.
  - E. A two-thirds vote is required for passage.
  - F. It may be offered only on the main motion.

- E. It is debatable if the motion to be reconsidered was debatable.
- F. A majority vote is required for passage.
- G. A motion to reconsider must be offered either at the meeting when the original action is taken or at the next regular meeting.
- H. Notice may be given at the meeting at which the vote is taken that a move to reconsider will be introduced at the next meeting. If such notice is given, action on the question is suspended until the next meeting.

## 2. To Rescind

- A. The object is to reverse the decision that resulted from the passage of a motion.
- B. It requires a second.
- C. It is amendable.
- D. It is debatable.
- E. A majority vote is required for passage.
- F. A motion to rescind may be offered no matter how old the question may be.
- G. A motion to rescind is always a main motion.

These additional suggestions are offered for parliamentary procedure-

1. You offer motions. You do not make motions.
2. Rise and address the chair to obtain the floor.
3. Don't use the phrase "Chairlady" the correct form is "Madam Chairman" or "Madam President."
4. You do not have the privilege of the floor until the chair recognizes you.
5. A motion is not open to debate until the chair has stated the question.
6. Debate should never mean abuse or ridicule of another member.
7. All motions which are debatable are amendable except two to postpone indefinitely and to reconsider

8. Make committees small, preferably three to five members.
9. Don't move to table a committee report. Instead, move to table the motion that the committee's report be accepted or rejected.
10. A committee of the whole is a meeting of the whole body. The presiding officer of the meeting is never the chairman of the committee of the whole. Someone who holds no official position should be appointed to act as chairman. Only three motions may be offered in the committee of the whole:
  - A. To adopt the question on which the group went into the committee of the whole.
  - B. To amend the question.
  - C. To rise (adjourn) and report.
11. Votes cannot be ordered and hence are never recorded in a committee of the whole. Nothing is made a matter of record except what is formally reported back to the assembly.
12. No committee adjourns. It rises.
13. A motion to adjourn *sine die* closes the session and dissolves the group.
14. Any member of the assembly who has obtained the floor is in order if the motion he proposes (A) is incidental or privileged, (B) is of a higher sequence than the motion being discussed.
15. Any member may move to take from the table or to reconsider but only the member who offered the motion may move to withdraw.
16. The chair votes only: (A) to break a tie, (B) on a roll call, (C) by written ballot.
17. The chair cannot cast a deciding vote by ballot. It must preserve the secrecy of its ballot the same as members.
18. Any dissatisfied member may appeal from the ruling of the chair in a point of order. If his appeal is seconded it

Chart of Sequence of Motions	Needs a second?	Can be debated?	Can be amended?	Can be referred to committee?	Must question be asked while pending?	Can it be reconsidered?	Requires a vote for passage?
<b>A. The Main Motion</b>							
1 Any main question or independent matter of business before the meeting—for the purpose of action.	Yes	Yes	Yes	Yes	Yes	Yes	Major.
<b>B. Subsidiary Motions</b>							
1 To postpone indefinitely	Yes	Yes	No	Yes	Yes	Yes	Major.
2 To amend	Yes	Yes	Yes <sup>1</sup>	Yes <sup>2</sup>	No	Yes	Major.
3 Refer to committee	Yes	Yes	Yes	Yes	No	Yes	Major.
4 To postpone definitely	Yes	Yes <sup>1</sup>	Yes	No	No	Yes	Major.
5 Previous question <sup>3</sup>	Yes	No	No	No	No	Yes	4s
6 To limit debate <sup>4</sup>	Yes	No	Yes	No	No	Yes	4s
7 To lay on table	Yes	No	No	No	No	No	Major.
8 To take from table	Yes	No	No	No	No	No	Major.
<b>C. Incidental Motions</b>							
1 To suspend a rule	Yes	No	No	No	No	No	4s
2 To withdraw a motion <sup>5</sup>	No	No	No	No	No	No	Major.
3 Object to a consideration	No	No	No	No	No	Yes	4s
4 An appeal from the decision of chair	Yes	Yes	No	No	No	Yes	Major.
<b>D. Privileged Motions</b>							
1 Make matter of business "special order" for the given time—when all other business yields	No	Yes	No	No	No	Yes	Major.
2 Orders of the day	No	Yes	No	No	No	Yes	Major.
3 Questions concerning rights and privileges of members	No	Yes <sup>1</sup>	No	No	No	Yes	Major.
4 To adjourn	Yes	Yes	No	No	No	No	Major.
5 To fix the time at which to adjourn	Yes	No	Yes <sup>11</sup>	No	No	Yes	Major.
<b>E. Miscellaneous Motions</b>							
1 To reconsider <sup>12</sup>	Yes	Yes	No	No	No	No	Major.
2 To rescind	Yes	Yes	Yes	No	No	Yes	Major.

must be put to an immediate vote. The chair may put the point to vote before an appeal.

- 19 During the question of whether an appeal is in order or out of order the chair may receive advice from members but no one has the right to debate the question.
- 20 Transact all possible business in the meeting by vote of aye and no. This is suggested because a ballot vote being secret cannot be changed.
- 21 Motions for office do not require a second.
- 22 The chairman should alternate (in recognizing speakers) from those who oppose and those who agree. One side should never control the discussion.
- 23 No speaker should be allowed to speak more than twice upon one question without the consent of the assembly.
- 24 If two or more persons try to obtain the floor at the same time, and one has not yet participated in the program, he should be given preference.
- 25 The rule of general consent expedites progress of business before the meeting.
- 26 If a single member objects, the rule of general consent cannot be enforced. One objection demands a vote.

<sup>1</sup> An amendment to an amendment cannot be amended.

<sup>2</sup> It takes the whole question with it.

<sup>3</sup> Cannot postpone beyond second meeting. If question cannot be considered at time designated it must be postponed again.

<sup>4</sup> Propriety of postponing only.

<sup>5</sup> Object is to stop debate and obtain a vote on the pending question.

<sup>6</sup> May be extended in the same way that it may be limited.

<sup>7</sup> Only one who offered the motion can withdraw it.

<sup>8</sup> Only if question for which appeal is taken is debatable.

<sup>9</sup> Point of Order is of the same importance as of Privilege. Decided by the Chair subject to appeal.

<sup>10</sup> Chair may allow debate on a Point of Order if so inclined.

<sup>11</sup> As to time and place only.

<sup>12</sup> Cannot be reconsidered. A adjournment, B suspension of rules; C, to put on table; D to take from the table.



- 27 If an organization does not meet at least quarterly all unfinished business at any one meeting is automatically dropped and must be introduced again as new business.
28. The quorum should always be determined by reference to the by-laws.
- 29 Don't offer a motion in a negative form.
- 30 Rules can be suspended only when by-laws make such provision.
- 31 To second a motion, one need not rise and address the chair.

The chart of the sequence of motions on page 130 provides a ready reference to help the chairman or member learn and use most of the important motions.

### Summary

To keep the average group crew-minded rather than crowd-minded, the chairman should know parliamentary law

- 1 When motions are in order.
2. When they are debatable.
- 3 What vote is required for their passage.
- 4 How to use the rule of general consent wisely

## Running Banquets

The banquet or dinner meeting is the most frequent speech situation. Perhaps that is why there is no other situation in which violations of the principles of effective speaking and common sense are more recurrent. Few realize that the planning and arrangements for any banquet or dinner meeting require training and experience. Planning such a program should never be undertaken casually. Knowledge, common sense, and ability to plan a dinner meeting are requisites if the meeting is to be a success.

### The Banquet Committee

The average committee on arrangements knows little about planning a dinner meeting. Members are selected for any one of a number of reasons, perhaps because they can sell tickets. Many committees are appointed with overlapping responsibilities. It is never necessary to have a dozen committees, nor is it necessary to have one large committee. A small group, responsible for all details of the dinner meeting, should be appointed. The membership of this group should be men and

women who "know the answers." They should possess energy initiative, knowledge, experience, and be sufficiently individualistic to have no fear of overruling tradition. Such a committee will guarantee that the planned dinner meeting will be successful.

It seems to be an accepted theory that all banquets are stereotyped, that they must always appear in the same dress and with the same coloring no matter where or how often they are held. If a committee arranges a banquet, the next time the organization holds a dinner the same committee is appointed invariably and the same general details of procedure are followed even to holding the affair in the same room or serving the same menu.

In a recent check-up of ninety banquets it was found that all but two started from twenty minutes to two hours after the scheduled time. The toastmasters of eighty of these dinner meetings attempted to be the "life of the party" attempted to tell funny stories which were neither funny nor well told, and spent from three to ten minutes introducing each speaker. The committee on arrangements for each of these ninety meetings had planned programs that proved too long, twenty-three of the programs running well over three hours. In only three cases did the speakers observe the time limit given to them.

Every program had too many speakers, too much entertainment. Each was planned, apparently to offer as much as possible of everything except good food. None of the banquets was served well, in none was the meal either hot or appetizing. Fruit cup, tomato soup, half a broiled chicken, peas, French fried potatoes, lettuce salad, brick ice cream, and coffee made up the menu in sixty-three of these dinner meetings. Too much group singing, too many introductions, slow service, and horseplay or personal asides between toastmaster and audience combined to make most of these ninety meetings very sad indeed.

An alert banquet committee for any one of the meetings would have guaranteed a dinner both delicious and well served, a program that would have been adequate and entertaining, with a toastmaster who would have done the job he was supposed to do. The toastmaster should be the first person chosen on the banquet committee; he should act as chairman of all preliminary arrangements and should be the responsible authority for "running the banquet."

If a banquet is unsatisfactory only one person, the toastmaster is to blame. This individual should be selected with great care, a dictator who will rule with an iron hand. He should be qualified by experience and training to gather up loose ends and present a banquet sensibly conducted.

There are certain organizations in which a toastmaster must be selected in violation of accepted principles of good banquet arrangement. The position or prestige of a certain individual automatically establishes him as toastmaster. In this situation, most of the work is done by subordinates, and the toastmaster merely presides. The result is a division of authority and a weakening of the program, and the situation should be avoided wherever possible.

The chairman of arrangements in this situation assumes most of the duties which should be performed by a toastmaster. The chairman yields all control after the speaking program or other entertainment is under way. Frequently good arrangements by the committee chairman are ruined because the traditionally selected toastmaster feels forced to glorify the position or prestige which led to his selection.

If tradition requires that a toastmaster be selected because of his position then the chairman, who was selected on the basis of suggestions previously presented, should tell the toastmaster what his duties are. He may not enjoy "being told" but the audience will enjoy the dinner more and that should be the paramount and guiding thought of any dinner meeting. *If more than one committee is appointed, as custom seems to*

decree, then the toastmaster should be a member of each committee.

#### Duties of the Toastmaster and the Committee

The committee and the toastmaster not only assume responsibility for all preliminary plans for the dinner, but also make final arrangements for the meeting. The committee should meet to determine policy; the toastmaster, as the committee's representative, should put the policy into operation. Under this arrangement the toastmaster and the committee should assume several obligations:

First, start the meeting on time even if there are only one or two present at the stated hour. Invariably there will be many present at the hour of the banquet. Why is so much more consideration given to those who come late than to those who are prompt?

Arrange the starting time of the banquet at an hour somewhat later than the usual dinner hour of the guests. Eight o'clock is not an unusual time for the start of a banquet. This hour makes it possible to arrange a preliminary reception or activity and still give those in attendance time to dress, to arrange for the baby sitter, and to travel to the place of the meeting.

Guest speakers should arrive before the scheduled time, and it is the duty of a toastmaster to make sure that invited speakers are in the banquet room on time even if he must send someone after them.

Committees sometimes hesitate to start until everyone is present because the service of the meal will be delayed by serving latecomers. This can be avoided by instructing the headwaiter that any latecomer will be served with the course then on the table. The hotel or restaurant kitchen is usually ready to serve the dinner on schedule. If the banquet is

scheduled to start at seven, the kitchen is prepared to serve the first course at seven. The kitchen cannot wait until the banquet starts before preparing the food. If the chef's schedule calls for steaks to be ready and served at seven forty-five, those steaks are ready at seven forty-five.

There is seldom any good reason why a banquet should not start at its scheduled time. Whether it does is largely dependent on the ability of the toastmaster. By starting on time the committee means the exact time, not five minutes after or ten minutes after the announced hour. If the first banquet starts on time, perhaps less than half of the group will be present. If there is a second banquet, and it is announced that it also will start on time, the second banquet will probably find every member there at the given hour.

#### Proper Banquet Facilities

A second obligation of the toastmaster and the banquet committee is to select an adequate room with proper facilities. A banquet committee should never take the room which the hotel or restaurant offers, right unseen. The procedure should be reversed. Tell the hotel or restaurant what is wanted, and if these accommodations are not available, go elsewhere. There are usually three types of rooms available for banquets: the small square room, the small rectangular room, and the large rectangular room.

The small, square room should be used when the banquet group is small. Twenty to thirty-five persons can be seated in such a room using what is known as the "square seating" arrangement. Figure A shows the arrangement of the tables and the suggested method of seating speakers and guests. Tables should be moved forward a sufficient distance from the back walls to allow ease in serving. For this type of banquet arrangement, chairs are rarely used on the inside.

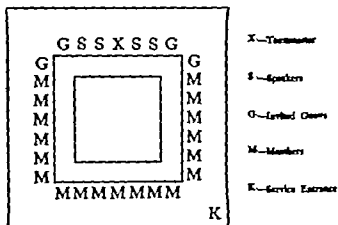


Figure A

The small, rectangular room is used for groups ranging in number from thirty-five to seventy-five. The tables may be arranged using either the "U" (Figure B) or "T" (Figure C)

If the "U" form is used and the audience approaches a larger number you should "break" your tables as in Figure D. This break in the long table aids service and makes it unnecessary for waiters to walk behind the entire length of one side of the table to serve persons seated at the farthest point from the kitchen.

The toastmaster and speakers should be seated at the point farthest removed from the kitchen or serving pantry. If tables are placed too close to the walls, guests must constantly be dodging forward to avoid accidents as the waiter moves from one diner to the next.

Plan so that sufficient room is available for the guests at any table. If chairs are too close, the entire operation of eating becomes tedious. Dining should be enjoyable. It cannot be pleasant when one diner is jammed so tightly against the next that to eat requires each to dig the other with an elbow.

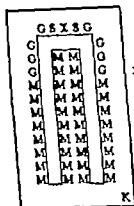


Figure B

X—Treasurer  
S—Speakers  
G—Invited Guests  
M—Members  
K—Service Entrance

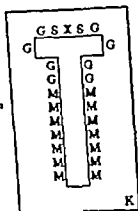


Figure C

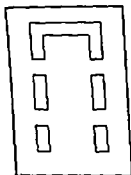
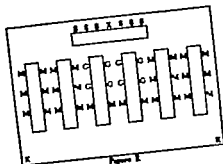


Figure D

If more space is desirable, have an extra table set up. Avoid setting plates at places where the diner has a leg or wooden horse to straddle. Use common sense in arranging places at the dinner table. The individual attending a banquet has probably paid for his dinner and should have plenty of room in which to eat it.



For the larger and more formal banquet (one hundred guests or more) a large rectangular room should be used. Two types of seating may be arranged in the average ballroom. Figure E shows the arrangement of rectangular tables running the width of the room and Figure F shows the use of small round tables. The seating arrangement as shown in Figure F is recommended for the larger banquet.



X—Toastmaster

S—Speakers

G—Invited Guests

M—Members

K—Service Entrance

X—Toastmaster

S—Speakers

G—Invited Guests

M—Members

K—Service Entrance

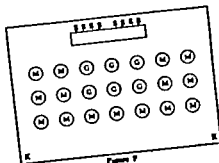
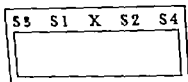


Figure F

In each of the suggested room arrangements there speakers table and only the toastmaster and the speaker placed at this table. The speakers table is the place of honor and is not intended for general guests. Nor should it

place for the committee to lounge and relax from its "heavy work" of preparing the dinner. No one should be at the speakers' table who is not part of the program. Invited speakers, those who may make reports or announcements, and the toastmaster occupy the head table.

Guests of honor, who may be invited but have no formal part in the program, should occupy seats of honor. They should be seated at specially provided places, which are indicated in each of the figures.



X—Toastmaster

S1—(To the Right of the Toastmaster)—Guest of Honor

S2—(To the Left of the Toastmaster)—Second Guest of Honor

S3—(To the Right of S1)—Third Guest of Honor

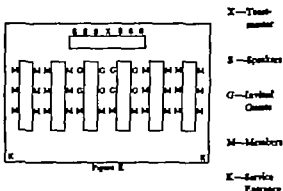
S4—(To the Left of S2)—Fourth Guest of Honor

At the speakers' table the factors of age, position, and seniority determine the seating relationship to the right or left of the toastmaster. If there are four speakers and there is no special distinction between them, the oldest man should be seated at the immediate right of the toastmaster. The next in age should be seated at the immediate left. The third oldest would be at the immediate right of the oldest and the youngest man would be at the immediate left of the second oldest.

If the banquet is a college affair at which the president, senior dean, senior professor, and newest instructor are invited to speak, the president should be seated at the right, and the senior dean at the left, of the toastmaster. The senior professor should be seated at the right of the president and the youngest instructor at the left of the dean.

If there is a guest of honor who is to address the meeting,

For the larger and more formal banquet (one hundred guests or more) a large rectangular room should be used. Two types of seating may be arranged in the average ballroom. Figure E shows the arrangement of rectangular tables running the width of the room and Figure F shows the use of small round tables. The seating arrangement as shown in Figure F is recommended for the larger banquet.



X—Toastmaster  
S—Speakers  
G—Invited Guests  
M—Members  
K—Service Entrances

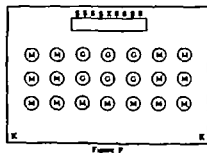
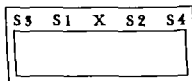


Figure F

In each of the suggested room arrangements there is a speakers' table and only the toastmaster and the speakers are placed at this table. The speakers' table is the place of honor and is not intended for general guests. Nor should it be a

place for the committee to lounge and relax from its "heavy work" of preparing the dinner. No one should be at the speakers table who is not part of the program. Invited speakers, those who may make reports or announcements, and the toastmaster occupy the head table.

Guests of honor, who may be invited but have no formal part in the program, should occupy seats of honor. They should be seated at specially provided places, which are indicated in each of the figures.



X—Toastmaster

S1—(To the Right of the Toastmaster)—Guest of Honor

S2—(To the Left of the Toastmaster)—Second Guest of Honor

S3—(To the Right of S1)—Third Guest of Honor

S4—(To the Left of S2)—Fourth Guest of Honor

At the speakers' table the factors of age, position, and seniority *determine* the seating relationship to the right or left of the toastmaster. If there are four speakers and there is no special distinction between them, the oldest man should be seated at the immediate right of the toastmaster. The next in age should be seated at the immediate left. The third oldest would be at the immediate right of the oldest and the youngest man would be at the immediate left of the second oldest.

If the banquet is a college affair at which the president, senior dean, senior professor and newest instructor are invited to speak, the president should be seated at the right, and the senior dean at the left, of the toastmaster. The senior professor should be seated at the right of the president and the youngest instructor at the left of the dean.

If there is a guest of honor who is to address the meeting,

he should occupy the place at the immediate right of the toastmaster and the president of the college should be seated at the immediate left of the toastmaster with other invited speakers alternated right and left.

When the toastmaster calls upon the speakers, it should be in the reverse order of their seating. The only exception to this rule is when a guest speaker advises the toastmaster that he must leave the meeting at a certain time, a condition often arising if the speaker is a busy executive. In such cases, the guest speaker is seated at the table according to whatever rank he has in relationship to the other speakers, but he is called upon at a time in the program which will allow him to speak before the time set for his departure.

In banquets at which ladies are present, the wife of the guest of honor should be escorted into the banquet room by the toastmaster and the guest of honor should escort the wife of the toastmaster. No other formal exchange of partners is made. At the speakers' table the wife of the guest of honor is seated at the immediate left of the toastmaster, the guest of honor at his immediate right and the wife of the toastmaster to the immediate right of the guest of honor. (See Figure H.) Other guest speakers and their wives are seated in accordance with the rules for seating speakers.

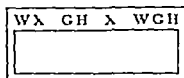


Figure H

### The Menu and Service

A third obligation of the toastmaster and the committee is to select a good menu and arrange adequate service of the din-

der. The toastmaster and his committee should not necessarily take the first room offered nor accept the first menu suggested by the hotel restaurant. Many hotels have what are known as A, B, C, and D menus. These have been prepared by the manager and require a minimum amount of effort and trouble to serve. Each course on these prepared menus may be prepared well in advance. For example, chicken may be cooked hours before and the dinner kept warm in ovens. The old stand-by tomato soup, can be prepared from cans hours before. That overworked first course, fruit cup, is sometimes dished from large cans containing a "fruit cup mixture." These stock menus are seldom very appealing and are often drab and unappetizing.

Rather than take a stock menu, let the committee prepare one considering the preferences of the membership the time of the year, weather conditions, the experience of the group, and the cost. Determine what is desired and then ask for a price on that menu. If the menu costs too much, tell the manager you may have to take your dinners elsewhere, and often he will come around and make a better offer.

But be reasonable. Don't expect to have a seven-course dinner with filet mignon covered with mushrooms for the price of a hamburger platter. It is just as easy to have fresh vegetable soup as to have it served from cans, to have your steak to order as to have perboiled and grease-dipped half-broilers with fragile bones but little meat, to have freshly baked pie as to have brick ice cream in three flavors accompanied by a lonesome cookie.

Include in the price of the dinner the tip for the waiters. Nothing is so embarrassing or so indicative of poor arrangement as the passing of plates and utensils after a dinner. Not long ago a speaker was presenting his address when a waiter moving slowly in front of the speaker's table and holding in his hand a bread basket, paused in front of the speaker to collect a tip. Fortunately the speaker was a good sport. He smiled

he should occupy the place at the immediate right of the toastmaster and the president of the college should be seated at the immediate left of the toastmaster with other invited speakers alternated right and left.

When the toastmaster calls upon the speakers, it should be in the reverse order of their seating. The only exception to this rule is when a guest speaker advises the toastmaster that he must leave the meeting at a certain time, a condition often arising if the speaker is a busy executive. In such cases, the guest speaker is seated at the table according to whatever rank he has in relationship to the other speakers, but he is called upon at a time in the program which will allow him to speak before the time set for his departure.

In banquets at which ladies are present, the wife of the guest of honor should be escorted into the banquet room by the toastmaster and the guest of honor should escort the wife of the toastmaster. No other formal exchange of partners is made. At the speakers' table the wife of the guest of honor is seated at the immediate left of the toastmaster, the guest of honor at his immediate right, and the wife of the toastmaster to the immediate right of the guest of honor. (See Figure H.) Other guest speakers and their wives are seated in accordance with the rules for seating speakers.

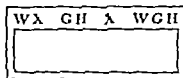


Figure H

### The Menu and Service

A third obligation of the toastmaster and the committee is to select a good menu and arrange adequate service of the din-

ner. The toastmaster and his committee should not necessarily take the first room offered nor accept the first menu suggested by the hotel restaurant. Many hotels have what are known as A, B C, and D menus. These have been prepared by the manager and require a minimum amount of effort and trouble to serve. Each course on these prepared menus may be prepared well in advance. For example, chicken may be cooked hours before and the dinner kept warm in ovens. The old stand-by tomato soup, can be prepared from cans hours before. That overworked first course, fruit cup, is sometimes dished from large cans containing a "fruit cup mixture." These stock menus are seldom very appealing and are often drab and unappetizing.

Rather than take a stock menu, let the committee prepare one considering the preferences of the membership, the time of the year weather conditions, the experience of the group and the cost. Determine what is desired and then ask for a price on that menu. If the menu costs too much, tell the manager you may have to take your dinner elsewhere, and often he will come around and make a better offer.

But be reasonable. Don't expect to have a seven-course dinner with filet mignon covered with mushrooms for the price of a hamburger platter. It is just as easy to have fresh vegetable soup as to have it served from cans, to have your steak to order as to have parboiled and grease-dipped half-broilers with fragile bones but little meat, to have freshly baked pie as to have brick ice cream in three flavors accompanied by a lone cookie.

Include in the price of the dinner the tip for the waiters. Nothing is so embarrassing or so indicative of poor arrangement as the passing of plates and saucers after a dinner. Not long ago a speaker was presenting his address when a waiter, moving slowly in front of the speaker's table and holding in his hand a bread basket, paused in front of the speaker to collect a tip. Fortunately the speaker was a good sport. He smiled



at the waiter, leaned forward, and, putting his hand in the basket, took out a handful of change. He said, "It's nice to be paid in advance. I usually have to wait for my fee." Then he went on with his speech. Perhaps the speaker was not entirely kind but he can be commended for his implied criticism of the toastmaster who failed to make proper arrangements.

The toastmaster and his committee should also insist that a banquet be served by an adequate number of waiters. Many catering organizations have a staff trained to wait on tables. If a hotel is serving a banquet, some of the regular dining room waiters are assigned to serving at the banquet. But if the regular dining room is very busy too few may be assigned to the banquet. The toastmaster should insist that a waiter be available for every ten persons at the banquet, or he may find one or two waiters each attempting to serve from twenty to thirty-five.

The average waiter or waitress is not relieved from responsibility of his job until he has cleared the table and put away the service. A wise toastmaster will arrange to have tables cleared before starting any other part of his program. Otherwise, during the speeches, waiters are continually coming into the banquet room, opening doors and looking in, closing doors and walking out, with noise and conversation coming from the kitchen or serving pantry. When arrangements for a banquet are being made and the number of waiters is being determined, provision should also be made for bus boy service even though it involves extra expense. The bus boy service should be arranged so that ice water, rolls, and butter may be available for all the diners all the time.

Another factor of great importance to the success of a banquet is a deadline for the ticket sale, a time after which no reservations will be accepted. The average committee receives advance reservations, perhaps for 150 dinners. On the basis of this preliminary figure, arrangements are made with the ho-

tel. Although a room has been selected to accommodate that number, some committees will call the hotel on the morning of the banquet to reserve places for fifty more. The manager immediately assents, although the room which is adequate for 150 is inadequate for 200. Waiters fall over one another and guests are packed too close together. The way in which this condition can be avoided is for the committee to set and maintain a deadline for ticket reservations.

### The Program

With every other detail well planned, the success of most banquets depends on the speakers and the entertainment. So, they should be obtained only after careful consideration of many factors by the toastmaster and his committee.

The total number of speakers for any banquet should not be allowed a total time for speaking greater than the amount of time consumed in serving the dinner. With this knowledge of the time available for speaking, the number of speakers is determined by the amount of time assigned to each. In an hour's program of speeches, the following arrangements are suggested:

1. Two speakers—thirty minutes each.
2. Three speakers—twenty minutes each.
3. Four speakers—two for twenty minutes each; two for ten minutes each.

A committee should consider the purpose of the banquet or the occasion being celebrated and attempt to secure men whose experience, ability and position best fit them for that occasion. The entire program should be so unified that each speaker has an integral part in the development of the whole, and speakers should be cautioned against exceeding the time limit. The toastmaster assigns a general theme for the speaker and gives him a time limit.

gram of music should be planned by the committee. An orchestra should not play sad compositions on a gala occasion. An orchestra should be placed some distance from the diners. A blaring band may cause discomfort among many guests.

If dancing or vaudeville are part of the program, the banquet should close formally before such entertainment begins. To provide space for dancing, tables must be removed and the floor cleared. The committee should consider lobby space or other comfortable surroundings for guests during any such interlude.

Ordinarily however a banquet should stand alone and not be part of any other type of entertainment. If the committee arranges for dancing or vaudeville, it is probably wise to eliminate speakers as part of the program.

#### Summary

1. A good banquet starts on time, is held in an adequate room, and features a good menu.
2. The program is planned to provide pleasure for those who attend.
3. The key figure in all dinner meetings is the toastmaster; the success of any banquet is largely in his hands.
4. Many of the suggestions of this chapter are in opposition to accepted practice. However, if the average committee would follow them instead of stuffy tradition, banquets and dinner meetings would be more enjoyable.

## Speech for Special Occasions

Speeches are made on many special occasions, such as banquets, celebrations, funerals, ceremonies, meetings, and conventions. This chapter gives suggestions to help you handle the special occasions you are most likely to face.

### The After-Meal Speech

One of the speech situations most widespread today is the after-meal occasion. Chapter Twelve tells about running banquets. This chapter gives material intended to help you when you are asked to present a talk after a meal. The occasion may be after luncheon or after dinner, and increasingly there are after-breakfast presentations. The last is often used at the start of an all-day program and provides an opportunity to keynote a conference or convention.

There are two main points to have in mind when you make an after-luncheon or an after-dinner talk. (1) The occasion usually calls for an inspirational approach and (2) you are expected to keep the material fairly light and usually to introduce humor. When addressing an audience that has just fin-

ished a meal, you confront a group which is in no mood to be harangued, preached at, or lectured. Think of the many times you have been in such a gathering and recall the talks which were successful and those which failed.

On the after-meal occasion the following suggestions should be observed

- 1 Don't be long-winded; twenty to thirty minutes should be plenty
- 2 Consider how many other speakers there are and try to find out what each plans to say
- 3 Relate your material to the theme suggested by the toastmaster
- 4 Determine whether the program is on schedule and adapt yourself to any conflicts which may have arisen.
- 5 Don't be distracted by the china, silverware, or tablecloth and don't lean too much on the back of your chair.
- 6 Don't concentrate too heavily on the toastmaster or guest of honor; speak to all members of the audience.
- 7 Don't prop your notes on a waterglass or a coffee cup; set them on the stand.
- 8 Don't try to compete with waiters who are clearing the table. Request the toastmaster to delay your introduction until conditions are suitable.

### The Speech of Presentation

Another special speech occasion is that wherein someone is honored and a gift or award is presented.

Men and women are usually rewarded by their associates because:

- 1 They have served an organization for a number of years.
- 2 They have been elected to office.
- 3 They have completed a term in office.
- 4 They are observing an anniversary

5 They are going away

6. They are returning.

The gift should be given because it is the belief of the group that honor should be extended. The selection of the gift and its presentation should have an element of surprise. Contributions should not be obtained by a high-pressure committee. The gift should be chosen on the basis of a heartfelt desire to honor the individual. The occasion of the presentation should be simple and friendly. If the honor is to have meaning, it should be rendered wholeheartedly and spontaneously.

Many times committees choose gifts for which the recipient has no need or desire. Too often the usual thing is presented. A watch is given to the locomotive engineer after fifty years of service because watches are always given to engineers with fifty years of service. A china vase is given to the newly-married couple in the office because china vases are always given to newly-married couples in the office. The clergyman and his wife on the occasion of their tenth year of service are given a token of esteem because tokens of esteem are always given to clergymen and their wives every ten years. (This token, by the way is often something which the couple cannot possibly use.) A teacher retires and is given a pen and pencil set even though she probably has a pen and pencil set. The director of the amateur play receives a bouquet though she cares little for flowers.

Rather, gifts should be selected with consideration of the need or desire of the recipient, as in the following illustration. A man worked for an industrial company for fifty years. He retired. It was the custom of this organization to give employees retiring at the end of fifty years a gold watch, for which \$150 was invariably spent.

This man did not want a gold watch. More than anything else he wanted the means to travel to the Coast to spend his retirement with his only daughter. He did not have the

the fare. One progressive junior executive took it upon himself to suggest to the president of the company that in place of the usual watch, the company give this man the trip he yearned for. After much argument about breaking precedent this was done. There were tears of gratitude in the old chap's eyes when he left on the trip. He not only had his ticket but he also had a small purse which contained additional expense money. Such a gift satisfies a need and a desire. It is the only type of presentation that should be made. The paramount consideration is not what has been done before, but what is the need or desire of the one to be honored.

Here are some suggestions to observe in making a speech at the presentation of a gift.

1. Tell why the person is being honored. Don't overpraise him; use restraint in comments and delivery.
2. Tell from whom the gift comes.
3. Tell what the gift is.
4. Avoid such clichés as "little token of our esteem," "something to remember us by," "this little gift."
5. Don't refer to the amount paid for the gift or its importance. The gift should not be presented as a payment for service. It should be given as a reward for outstanding effort.
6. Use the gift to furnish material for the speech. For instance, if the gift is a chair, the speaker might use a description of the chair and its comforts in his organization.
7. Give the speech before calling the recipient forward from the audience. If he is on the platform or at the banquet table, give the speech first, and then call on him to rise. After he has acknowledged the applause of the group, present the gift. If the gift is too large to be brought to the platform, or if arrangements have been made to have the guest find the gift when he returns to

his home or office, a statement to that effect should be made at the close.

8. The small gift should be wrapped.
9. Often the presentation of the gift has an element of sadness, especially if the person being honored is leaving the community and has been loved and admired by those honoring him. In such cases the note of regret should never be weepy but should be tempered by the pleasure of past association.
10. Don't embarrass the recipient by using humorous ridicule.
11. Be brief.
12. Do not present the gift if everyone else contributed a dollar and you gave only a dime. If you do not believe the recipient worthy do not serve either on the committee or as the speaker.

Another type of presentation occurs at the time of awarding a service button, merit badge, or certificate. This occasion rarely has the element of surprise. Often it is a traditional practice and the honoree understands that it will be given when he has fulfilled certain conditions. For example, groups award one type of insignia at the end of five years, a second at the end of ten, and a third at fifteen, and as the years increase the award usually has more significance.

This kind of presentation may take place either at a public ceremony or in the man's home or place of business. If a group is to be honored, those having records of greatest achievement should be honored last.

This type of speech should be brief and express:

1. Specific reference to the service of the individual.
2. Gratitude of the group for the service which is recognized.
3. The sincere congratulations of the presenting officer as the award is bestowed.



4 Good wishes and the hope for continued service.

5 No eulogy of the group which is presenting the award.

Another type of speech is that made when prizes won in competition are awarded. These presentations usually are part of the program of a banquet, convention, or commencement, but they may take place anywhere. Letters for participation in sports, prizes for meritorious scholastic effort, and trophies for winning competitive contests such as forensics and athletics, are regularly presented at schools and colleges.

The requirements of the speech are brevity reference to the donor of the award, and congratulations to the winner. If several prizes of the same type are given, the speech of presentation is delivered by one person. The recipients are called forward at the end of the speech, and the awards are presented to the winners, each of whom should be addressed by name as the prize is given. After all awards have been presented, the speaker offers a final congratulation and dismisses the group.

If a spokesman for the group is to make a speech of acceptance, he should do so while members of the group are still on the platform. If each prize is awarded separately and is from a different donor a short speech should be made about each prize and each winner should be called forward individually. Each recipient returns to his seat without any formal comment, but he should say a quiet "Thank You" to the presenter as he receives the award.

In formal programs such as commencements and annual dinners, where the distribution of prizes is secondary time should not be consumed in calling each individual forward for the awards. A list of prize winners should appear on the printed program and the attention of the audience should be called to names of those who have been honored. A printed list should not be read.

When one organization presents a gift to another organization, such as a Parent Teachers Association giving a movie projector to a school, the speech of presentation is usually

part of a planned program. The speaker should briefly tell why the gift is being given. The organization receiving such a gift should select the highest ranking officer available to accept in the name of the group.

### The Speech of Acceptance

Frequently when a presentation is made, the recipient is expected to make a speech accepting the gift. These suggestions should be observed.

1. Don't say "This is a great surprise," if you have known for some time that you are going to receive the gift. A gift which is a surprise and which honors a person for something he has done willingly and gladly may move him emotionally in such a way that he will not be able to do more than say "Thank you." Under such circumstances this "thank you" is the perfect speech of acceptance.
2. In a planned speech of acceptance:
  - A. Thank the donors of the gift.
  - B. Disavow your own worthiness if you are the one who is being honored.
  - C. Thank the group for the co-operation which has made possible whatever you have accomplished.
  - D. Accept the gift in the spirit of the speech of presentation. If it has been suggested that "this traveling bag accompany you on your trip and that when it is opened it may recall memories of pleasant association," then you, in accepting the bag, assure the group, "I will carry it with me on my trip and every time I open it I will think of you."
  - E. Refer to the features of the gift in such a way that the group feels it chose exactly what you wanted.
  - F. Again thank the group for its thoughtfulness and express deep appreciation.

- 3 Open your gift after receiving it. Do not pretend you are afraid to open the package nor be disappointed.
- 4 After the speech those who contributed should have an opportunity to see what the committee purchased.
- 5 Don't be sad. Be happy that people think enough of you to honor you.
- 6 Make the speech of acceptance in keeping with the spirit of the occasion.
- 7 If you must show emotion, do not be ashamed but try to keep it under control.

### The Speech of Welcome

Another special occasion speech is the speech of welcome. Everyone should be prepared to make one on short notice. When this type of speech is part of the opening remarks by a chairman, the following form is suggested:

- 1 Tell who is being welcomed.
- 2 Tell on whose behalf the welcome is extended.
- 3 Express the pleasure of the host at the presence of the guests.
- 4 Explain the purpose of the meeting.

When the speech of welcome is a separate part of the program, it is usually longer. In addition to the four suggestions in the preceding paragraph, the speech should contain:

- 1 A friendly greeting emphasizing the warmth of the relationship between the speaker and the guests.
- 2 An explanation of the character and activities of the host organization.
- 3 A statement of the relationship between the organizations.
- 4 A suggestion that the members of the host organization will answer questions and serve in any other way possible.
- 5 A statement that the group will be welcome to return. As they say in the South, "Come back!"

### The Response to the Speech of Welcome

The response to a speech of welcome is made either by an individual for himself or by a person who speaks on behalf of the visiting organization. A speech of response should have:

1. An immediate acceptance of a key or other symbolic token of welcome.
2. Material which is co-ordinated with the speech of welcome.
3. An expression of appreciation for the courtesies extended.
4. A recognition of the relationship between the guests and the hosts.
5. No need for funny stories unless in reply to stories in the speech of welcome.
6. An invitation to the hosts to return the visit, at which time the hospitality will be reciprocated.
7. A closing expression of thanks to the hosts.

### The Speech of Farewell

Another type of special speech is the speech of farewell, often made when someone is resigning from office, retiring from business, or leaving an organization to go to some other city. Speeches of this type are sometimes given after a gift has been presented, and in such cases a speech of acceptance becomes also a speech of farewell.

If you make a speech of farewell, you should observe the following suggestions:

1. Don't be sad. If you are leaving a position to accept another in which you can be of greater service, or if you are retiring to travel to places you have never seen, you should be happy. A certain amount of regret may be felt and expressed in taking leave of old friends.
2. Refer to past and present associations with the group,

especially experiences which have been pleasant and significant.

- 3 Thank the group for the co-operation which has made possible your achievements.
- 4 Share your future plans with the group. Advise them of the nature of your new work or how you expect to spend your time.
- 5 Invite them to call at your new home or new place of business. If you are retiring from active work and are not planning to leave the community invite the group to visit with you.
- 6 Wish continued health and happiness for those you leave and once more express your thanks for their courtesies to you.

In addition, if you are leaving an office in a lodge or club and your successor is present, you should.

- 1 Mention that any success the organization had under your guidance was made possible by the help given you by the members and the officials. Thank them for this assistance.
- 2 Suggest that the co-operation given you be continued for the new officer.
- 3 Point out that although no longer an officer, you will continue to support the organization to the best of your ability.
- 4 Avoid reference to any unpleasantness or friction which may have existed in the organization.
- 5 Congratulate the new officer and wish him and the membership continued success.

#### The Speech of Praise

Another of the speeches for special occasions is the speech of praise, including the eulogy and the speech of nomination. There are two types of eulogies:

- 1 The speech which commemorates the life of a deceased individual, usually given at an anniversary or memorial service.
- 2 The speech which praises a living person, usually given at a celebration for some achievement of the individual. It may be given on a family occasion or at a public dedication.

A eulogy in commemoration of a person who has passed away should be prepared with these suggestions in mind

- 1 Select significant details and dates in his life.
- 2 Discuss his vital forces and inspirational characteristics.
- 3 Tell what made him great but avoid exaggeration or overemphasis.
- 4 Predict the place in history which will be accorded him.
- 5 Solicit help for any memorial which may be planned to perpetuate his ideals.
- 6 Close by expressing thanks and appreciation for his life.

The speech which praises a living person should be developed according to the following suggestions:

- 1 Tell why he is being praised.
- 2 Refer to the highlights of his career.
- 3 Balance good traits with those which are not so good. Should you mention weaknesses, do so gently tactfully and pleasantly.
- 4 Avoid flattery and hypocrisy. The audience knows he is human. (If he doesn't know it, he shouldn't be eulogized.)
- 5 Tell the influences which are felt by all as a result of his life.
- 6 Point up lessons to be learned from his life.
- 7 Conclude by wishing him many years of continued service and happiness.

Eulogies may be organized in several ways:

- 1 The biographical continuity method, which lists the events of his life chronologically starting with his birth

and ending with the place to be accorded him in history

2. The topical method, which stresses the qualities or services of his life which make it an inspiration to others.
3. A combination of the two methods, biographical and topical.

Eulogies are rarely delivered by young men. The reason is obvious. Depth of experience and wisdom are expected from older men. Eulogies should contain inspirational guidance for the present and future, based on the life which has gone before.

The speech of nomination is a speech of praise, usually given in club meetings or at party conventions and designed to bring favorable reaction to a particular candidate for office.

The following suggestions should be observed

1. Refer to the magnitude of the office for which the nomination is made.
2. Point out the qualifications which should be considered in selecting any candidate for the office.
3. Tell how the experience of your candidate fits him for the requirements of the position.
4. Don't criticize previous officeholders or other nominees.
5. Give his name.

#### Officers' Reports

Another special occasion for making a talk is the meeting at which officers present reports. There are two main types, the secretary's and the treasurer's.

A secretary's report of the minutes of the previous meeting should be given so that all members can clearly hear what is presented. The secretary should read with a definite appreciation of the importance of his part in the program.

Many secretaries include in the minutes "communications which have been received." Every club and group receives many letters which are of interest only to the officers of the

organization. They neither affect nor are of interest to the general membership. They should not be read at the meeting unless some specific action at the time can or should be taken by the group. In his report, the secretary should not give a speech on the welfare of the organization. He should eliminate non-essentials and bring into sharp focus the business which was acted upon at the previous meeting and the unfinished business which was carried over.

The treasurer's report should be as brief as possible, giving the situation with regard to receipts, disbursements, and the balance or deficit. The essentials should not be buried in a maze of statistics, quasi-humorous sidelights, or lengthy explanations. The report should include the number of contributors or paid-up members, major gifts or income from investments if there are receipts from such sources, and the condition of any special funds. The financial picture should be clear, exact, and brief.

The many statistics of comparison with past years, the optimistic outlook for anticipated income, the explanation of the source of gifts or the change of investments, should all be placed in a separate section of the report to be distributed later to the group. In this way members will understand the situation, and the lengthy question and answer period, so often based upon the lack of information or upon misunderstanding, will be eliminated.

Your effectiveness with speeches for special occasions will be enhanced as you apply the suggestions in this chapter and observe the principles of organization and delivery basic to all good speech. The opportunity to be the main speaker on a special occasion is rare and choice and should not be taken lightly. Accept the opportunity as a challenge to be at your best and to do justice to the occasion.



## Speech in Selling

Knowledge and use of effective speech principles are necessary for business or professional people, especially those in the field of selling. These principles are helpful and desirable whether the sale is made behind a counter or on the road.

A sales talk is a speech and a customer is an audience. The same rules apply with equal force to salesman and speaker. A speaker becomes a better speaker when he uses the principles of good selling and a salesman becomes a more effective salesman when he uses the principles of good speaking.

Companies in all fields offer courses in public speaking to improve the general relationships between their customers and company representatives. These classes are attended by everyone from the newest clerk to the senior executive. Courses in practical speech have given business an increased efficiency just as the company of today uses improved methods of production as compared to the haphazard techniques of earlier times, so its sales representatives are different from the old-time drummer with his cigar, funny stories, and sample case. Today the company representative is a professionally

trained man proud of his calling. Salesmanship is no longer "forcing something on somebody" it is persuading others to accept you and what you sell. You do so by knowing your own abilities, your company and its products, and your market and customers.

### Fundamentals of Good Salesmanship

The first fundamental of good salesmanship is to create favorable first impressions and to develop confidence. You should believe in yourself, think constructively and keep away from conditions which cause fear. Prejudice and ignorance should be avoided. You should think positively and know whereof you speak. The best rule for selling is to "go out and sell." Learn from the first sale, the second, and the third, use the experience from each sale to help make the next. Study yourself; analyze your strengths and weaknesses.

### Personal Appearance

The development of this first fundamental involves personal appearance, mental strength, and the improvement of abilities. The best first impression possible is created by an attractive physical appearance, bearing, and dress. What people see governs their reaction. You make a poor impression if your appearance indicates that you need sleep because the person seeing you for the first time may feel that you are not interested enough in him to be properly rested and sufficiently alert. Sickness and ill health invariably register in your carriage, expression, and speech.

Check your physical condition with your doctor at least twice a year. You should have proper sleep and exercise, and keep your body physically sound. Your appearance should indicate good health, clean living, and an active mind. You

should carry your body erect and your head high. Don't drag your feet when you walk or "drape" yourself around a chair when you sit to talk with a customer. Be alert.

If you wish to make the most favorable impression, be careful of your grooming. Take care of your teeth, not only from the health standpoint but with the realization that, when you speak, the teeth become a vital part of articulation. Realize the importance of having clean fingernails and of avoiding smoke stains. Be well shaven. Avoid cheap toilet water perfumes, and excessively fragrant hair tonics. Always be well groomed. Vile breath or a dirty body loses sales.

Manner of dress is important to appearance, so don't adopt oddities of fashion. Wear conservative clothes, neatly cleaned and pressed, and be careful of frayed neckbands and cuffs. Keep your ties clean and knot them carefully. Have color harmony in your choice of suit, shirt tie, socks, and shoes. It is the combination which creates the impression; be sure it is a good one.

#### Mental Strength

The second way you can build confidence in yourself and make a more favorable first impression is to be able to create in the minds of others the idea that you are mentally strong. Just as a strong, clean body makes a physical appeal to the eye, so a strong mind makes a mental impression upon those you meet. Do not go through life following the crowd and being content to follow the path of least resistance. You possess latent talents and abilities which have probably never been tapped.

To develop a strong mental approach and to increase the use of latent abilities, you should

1. Avoid fear. Most worry is about things that never happen. Worry runs work and destroys the best of plans.

Such fears can be taken best by facing the situation. A confident individual creates favorable impressions by constructive deeds and positive actions.

2. Develop confidence. Self-confidence is largely a matter of applying common sense and ability to whatever job is to be done. It can be born only of belief in one's self, but it is not the egotism of blind conceit. Rather self-confidence is the faith one possesses in himself and his abilities. You create the picture of your own self-confidence by the way you walk and talk. You must be sure of yourself before you may expect others to show trust in you. When you say "I can and I will," you are an individual who has developed self-confidence in himself.
3. Have a goal in life. Many men are failures because they have no aim in life. They are unwilling to make the sacrifices necessary to the attainment of a goal. Life to them is a merry-go-round and they are perfectly content to ride the "wooden horses."

There should be a definite objective, and the resolve to reach the destination will require energy and sacrifices. The guiding force in each trip should be ambition, which may be defined as "a strong mental hunger for certain things which are within the possibility of reach." Without ambition you cannot hope to create favorable impressions on others.

4. Possess will power. On many occasions you may have to overcome handicaps. History however, is full of men and women who had the will to surmount physical handicaps. For instance, Milton overcame blindness, Beethoven, deafness, and Helen Keller both blindness and deafness. If you possess will power, you will strive to conquer your handicaps and to demonstrate mental strength.
5. Learn to concentrate. Concentration involves thinking

and presupposes emphasis on the idea at hand. A favorable impression cannot be made if observers conclude that you are "wool gathering." If, when a question is asked, you say "I'm sorry I didn't hear your question. I was thinking of something else," you will not create a favorable impression. Concentration will cause the other person to believe that you are interested in one thing and one thing only—the conversation you are having with him.

### Developing Abilities

The third way to acquire confidence and to make good impressions is to add to the abilities already possessed. Develop traits and characteristics which the other fellow does not have. Some people make no attempt to improve their abilities for the task they undertake, but others do so through study, thinking, and experience.

- To add to the abilities you already possess, you should
  1. Improve your speech. Since the way you talk makes a favorable or unfavorable impression during your sales presentation, all the rules and suggestions given to you in this book should be practiced. Good speech can be learned. A confident and efficient salesperson is careful of the manner and substance of his speaking.
  2. Develop your memory. The individual who has a memory for names and faces creates a favorable impression. If you wish to increase your ability to exercise a good memory apply the following suggestions:
    - A. First, secure a correct impression. For instance, listen for a person's name and ask for it to be repeated if you are uncertain of it. Determine the correct spelling and pronunciation. If you misuse the person's name, you may rub him the wrong way and prejudice an otherwise positive sales relationship. Try to gain

- a clear and definite picture which makes him distinct from any other person you know
- B. Second, repeat the impression. Use the name every chance you have in conversation and write it down in your notebook, thereby reinforcing the initial impression by a repeated connection of eye and ear. Say the name and look at it until the name becomes as much a part of you as your own.
- C. Third, associate your impression for intensity. Make a note of any physical characteristics which identify the person, including not only pleasant features like a smile and trim figure but also less attractive characteristics such as angry scars or sloppy dress. Become aware of the voice and diction patterns that you may hear later over the telephone so that you may recognize the person as expected. Also, listen for details of family club, business, and other activities as a means for total association.
- D. Fourth, realize that motivation is the prime consideration in all memory. When you feel that you need to know a person to hold your job or make the sale, you strive to do so. If remembering his name will land you a \$10,000 order, you are not likely to forget it; if he means nothing to you, you probably won't make the effort to remember. The fact is that you never know when information may be valuable to you, so it is wise to be alert about everyone and everything that comes to your attention. Learn all you can and capitalize on the dual assets of improved memory and useful information.
- E. Fifth and finally learn that concentration applies to all ways and means of securing and retaining an impression. You must pay attention if you wish to remember. When a person fails to hear a name correctly it is sometimes because he is looking elsewhere

## YOU CAN TALK WELL

about the room or because his mind is preoccupied with other thoughts. The determination to use every faculty at your command to its optimum is the basis for success in memory.

- 3 Use the power of affirmative suggestion. Suggestion is usually made by indirect appeals to the forces motivating human behavior. You make suggestions positively and keep them free of antagonism or argument. You are not indifferent, hesitant, or doubtful in voice and manner. If you say "You don't want anything today do you?" you offer a negative suggestion and make the refusal easy—"No, we don't want anything." You are not as likely to make a sale to a man who has been approached negatively.

Rather, use positive words and phrases, such as "Here is a product I feel will interest you," "This feature will appeal to your children's trade," "When you have this in your store, you will have a current best seller," and "Your experience in business gives you the background to see the value of stocking this item."

- 4 Be tactful. To create a favorable impression you should think before you speak and if it is best not to speak, remain silent. Consider the effect of your words on the other person. Speak well of others or else don't speak at all. Don't argue and don't introduce controversial subjects. If you must disagree, disagree pleasantly.
- 5 Show interest in your job. Nothing so helps to create a favorable first impression as the idea that you are interested and original, able to take the initiative, and determined to see a difficult job completed. Most people hold back and let the other fellow exert leadership. Be dynamic, work for opportunities, and make the most of them.
6. Be reliable. A "fly-by-night" rarely creates favorable impressions or makes the sale.

Since success is measured and depends upon the ability personal traits, and characteristics we possess, you might like some means of determining your ability quotient.

A "rule of thumb" test reported in the *Kansas City Star Magazine* can be self-administered and the results checked. The test consists of ten simple questions. Give yourself a grade of three for each category where you feel you are above average, two where average, and one where below average. Thirty would be a perfect score. Since we do not always see ourselves as others see us, it might be helpful to have some friend or counselor check the score and your answers.

1. Neatness. Are my habits of personal cleanliness the best? Do I dress suitably? Do I keep my personal effects orderly?
2. Broad-mindedness. Am I ready to recognize worth in others? Have I respect for the opinions and beliefs of others? Have I the ability to consider all sides of a question?
3. Courtesy. Do I try to manifest a real spirit of thoughtful, kindly helpfulness? Do I avoid practices that make me conspicuous?
4. Dependability. Am I punctual in meeting all engagements and agreements? Am I trustworthy about meeting obligations to the best of my ability?
5. Loyalty. Have I a sense of responsibility for the welfare of the business with which I am connected? Do I make my personal interests secondary to my business interest? Have I a real respect for my occupation and for my fellow workers?
6. Co-operation. Have I an ability and willingness to work with others? Have I a real desire to be helpful in all situations?
7. Leadership. Have I the ability to plan and carry out projects of various sorts? Have I the ability to win the allegiance and co-operation of others?



## YOU CAN TALK WELL

8. Honesty and sincerity Have I the strength to be honest under all circumstances? Am I straightforward and unaffected?
9. Perseverance. Have I the ability to stay with a task until it is finished? Have I a tenacity of purpose, even against great odds?
10. Self-control. Have I the ability to hold the mastery of myself under trying circumstances? Have I the ability to be pleasant and considerate, even though others are unfair or irritable?

## Know Your Company

The second fundamental of good salesmanship is to know your company and have confidence in it. You should believe in your company and in the product you sell. You can gain this confidence only through study and experience. In many companies new salesmen are given a complete course of training which covers the policy of the company, the products manufactured or distributed, the market, and the competition. The programs are supervised by senior executives, and not until a man has completed the course does he take his place in the organization.

For salesmen already employed, similar types of training schools are established. The sales force is periodically brought back to the company to receive additional information about new products and merchandizing techniques.

If you would possess maximum confidence in your company and its products, you should know something of the history of the company, its business creed, its stockholders, and its executives. You should know the source of the raw materials and the method of making these raw materials into finished products. You should be familiar with the research in which the company is engaged as well as the scientists in charge of the research. You should know the kind of equip-

ment which produces the article and have an understanding of the service that the product gives.

You should know the market and demand for the product and all the products which compete with those you sell. You should know something of your competitors' manufacturing and sales methods, as well as their ways of advertising and financing. You should study competitive products for strong and weak points and know the comparison of them with your own merchandise.

Further, confidence in the company and the product can only come as you know and understand general sales and advertising policy. You should know the other men who are traveling in the field.

Finally you must be loyal to your company. Loyalty makes for growth, enthusiasm, and initiative. Your own advancement depends upon opportunities which are made available to you. These opportunities in turn depend largely upon the confidence you have built up in the minds of your immediate superiors. Confidence cannot be gained and opportunities will not be forthcoming until loyalty has been demonstrated.

### Use Common Sense

A third fundamental which a good salesman invariably uses in any of his dealings with a customer is a common sense approach to human behavior. Sales are often missed because of a failure to recognize some of the guidelines for human judgment. For instance, a storm was in progress when an insurance agent made a call on a family who had just moved into a new house. The agent ran from his car to the porch, stepping in some muddy puddles on the way. When the door was opened, he stepped immediately into the living room. There was a costly oriental rug on the newly-polished floor but the agent kept his rubbers on. The proud new homeowners re-

sented the thoughtlessness of the agent and the mess he made. There was no insurance sold.

The application of common sense in salesmanship presupposes that you understand and implement the following procedures

- 1 A thorough study should be made of the backgrounds of prospects. This knowledge, obtainable from a number of sources, should be used. If you learn that a prospect has been promoted or honored, this information should be used to extend congratulations either by calling personally by phoning, or by writing a letter
- 2 The need of each prospect should be analyzed in terms of the product being sold. Don't attempt to make a customer dissatisfied with the merchandise he has. If he owns a recent model of your product, do not try to sell him another one. He might have no need for it and probably will resent any attempt to sell him something he did not want. It would, however, be good judgment for a salesman who has sold his make of machine to call on the customer and ask whether or not it was giving satisfactory service. It should also prove a convenient opportunity to inquire if any other members of his family or if some of his friends would be interested in having a demonstration of the same make of machine.
- 3 Don't forget that real salesmanship is one part talk and nine parts judgment. Use the nine parts to tell you when to use the one part. More sales have been lost because salesmen talked too much than have been lost because salesmen failed to explain the merits of their product.

#### Hard Work

When you have gained confidence in yourself your company and your product, and when you have made a solemn vow always to apply the principles of common sense in your deal-

ings with people, you are ready to do a better job as a salesman.

There is, however one thing more which a salesman must realize before he can take his place as a leader in his field. Real salesmanship is the result of hard work. This point is best illustrated by the story of the Little Red Rooster and the Old Black Hen.

Said the little red rooster, "Gosh all hemlock! Things are tough. Seems that worms are getting scarcer, and I cannot find enough. What's become of all those fat ones is a mystery to me. There were thousands through that rainy spell—but now where can they be?"

The old black hen who heard him didn't grumble or complain. She had gone through lots of dry spells and lived through floods of rain. So she flew up on the grindstone, and she gave her claws a whet as she said, "I've never seen the time when there wasn't worms to get."

She picked a new and undug spot; the earth was hard and firm. The little rooster jeered, "New ground! That's no place for a worm." The old black hen just spread her feet, she dug both fast and free. "I must go to the worms," she said, "the worms won't come to me."

The rooster vainly spent the day through habit, by the ways where fat round worms had passed in squads back in the rainy days. When nightfall found him supperless, he growled in accents rough, "I'm hungry as a fowl can be—conditions sure are tough."

He turned then to the old black hen and said, "It's worse with you. For you're not only hungry but you must be tired too. I rested while I watched for worms, so I feel fairly perk; but how are you? without worms too? and after all that work."

The old black hen hopped to her perch and dropped her eyes to sleep. And murmured in a drowsy tone, "Young man, hear this and weep I'm full of worms and happy too,

- 11 Be a good listener. Allow the customer all the time he wants to raise questions. Do not interrupt him.
- 12 Don't criticize the competitor's product. A knife in your competitor's back is not a short cut to your own sales success (he may have a knife, too!)
- 13 Get on the prospect's side of the sale, working with him, not at him.
- 14 Tie the benefits of your product to the customer's desire.
- 15 Establish points of contact which make him eager to go into details with you.
- 16 Realize that what you say in the first few minutes of your call will control the entire course of your sale.
- 17 Don't tell the customer that his store methods are poor.
- 18 Don't assume the attitude that you know more about the customer's business than he does.
- 19 Look the customer in the eye and speak with a pleasant voice which carries conviction.
- 20 Know your material so well you breed confidence.
- 21 You are seldom a better or worse salesman than you think you are.
- 22 Avoid flattery.
- 23 Don't quit on a prospect.
- 24 Consider the effect of your words before you utter them. If you take sides, consider what may be the result.
- 25 Do not contradict your customers. You may be right, but according to the philosophy of modern business the customer is always right.
- 26 After completing the sale, express appreciation for the order and leave. Neither overstay your time, nor rush out as though you thought the customer might change his mind.
- 27 Don't be a "smart aleck."
- 28 Don't chew gum while trying to make a sale.

29. Don't be vulgar or uncouth in manner or speech.
30. Don't bite your nails.
31. Don't be rude to people because you do not like them. A salesman should be a pleasant individual.
32. Don't be careless in your appearance or action just because you are calling on someone you feel you know well enough to visit informally. Check yourself before going into any home or office. You never can tell when visitors may be present.
33. Hide your aches and pains under a pleasant smile. Others are not particularly interested in your problems; they have plenty of their own. Don't think or act as if you feel that the world is against you.
34. Don't sell a man or try to sell a man who does not want or need the product you are selling. He may buy under pressure, but you will not sell him a second time.
35. Don't grumble, growl, or appear disappointed.
36. When things go wrong, blame yourself, not the boss or other men in the field.
37. Try looking at yourself as others see you.
38. Be a booster for your company and its products. Use the products yourself.
39. Do not "talk your sale to death." When selling a man, spend 90 per cent of your time thinking about him and 10 per cent of your time thinking about what you will say.
40. Salesmanship is selling goods that don't come back to people who do come back. Ask yourself: How can I develop a satisfied customer from this new sale, one who not only will return but also will recommend my goods and my company to others?

Success in any venture requires a determination to win. Rules, regulations, suggestions, all may help, but that which makes one successful, whether he be salesman, doctor, den-

tist, preacher or teacher is a determination to succeed. Success does not come from wishing for it but from work, study and application. A good salesman never feels that he is fully educated nor is he ever completely satisfied with his own talents and abilities. He seeks constantly to increase his knowledge and to improve his personality. His aim in life is high and he refuses to believe that he cannot reach the goal he has set. He wants success and is willing to work for it.

## Interviews

In the previous chapter, suggestions have been given for the salesman-buyer interview. There are two other types of interviews that should be discussed. The first is the one arranged when you attempt to persuade someone to use you and your services in their organization and the second is when you try to persuade someone to place himself and his services at your disposal. In the first situation you may be seeking a job or some form of employment. In the second, you may be trying to enlist a worker for a charity drive. The two types are similar because both include selling yourself to someone else.

The success of the interview hinges first on your appearance. You must be neat, carefully-groomed, and dressed in keeping with the position you seek. Hundreds of college graduates have worn white shoes, flamboyant shirts, and novelty cravats when applying for positions in business. Clothes which were suitable for the college campus, the high school classroom, or the vocational school shop may not be at all appropriate in the job you seek. Your employer wants to see you as his customers will see you. The competition is too keen for him to take time visualizing you in proper attire. Har-



monious dress, with suit pressed and shoes shined, a shave, and a conservative haircut will help give you the right start.

Your manner and bearing also play a large part in the success of your interview. Greet the interviewer with a smile. Speak with a full, natural voice. Shake his hand with a firm clasp; don't pump his hand and arm and don't hold his hand too long. Walk erect, and when you have greeted the person, remain standing until asked to sit down. Don't place both hands on a desk and lean across it. If the prospective interviewer doesn't ask you to sit, remain standing—and don't slouch. When you are seated, sit up straight but not stiffly. Don't slide down until you rest on or near the shoulder blades. Once the interview has started, don't be afraid to look the interviewer in the eye. Be earnest and sincere, and don't be so bashful that you fail to answer his questions fully.

The purpose of the interview is often to test your ability to meet certain standards of bearing and appearance as well as to prove your knowledge and technical skill. Keep in mind the thought that you are selling yourself.

Another phase of job-seeking which may well be considered part of the interview is filling out the application blank. Fill it out neatly without blots, cross-outs, or illegible scrawls. If you fill out the blank at the employment office, don't take too long. Someone may be watching to judge your speed of reaction and quickness of thought.

The only thing worse than not talking enough is talking too much. You are meeting an older or more experienced man, and he has thoughts of his own. He may not be as interested in what you think as in how you think. Give him a chance to talk.

Don't hesitate to ask for advice. Most older people like to help younger people. The advice may contain much of value, and the person across the desk will like you better for having an opportunity to advise you.

In any interview you should apply the principles of pro-

tical speech as well as the principles of salesmanship. Don't be a fellow who mumbles, looks out of the window or fidgets. Would you, as an executive, want an employee who spoke so the customers couldn't understand him, or who wiggled and shifted while they tried to talk to him? No one likes to do business with the grouch, so why should a good businessman hire one?

If your appearance makes you desirable as an employee or as a colleague, if you seem intelligent and ambitious, if you are courteous and pleasant, you are at least in equal competition with those as well qualified as you are—and you're probably ahead of most of them.

Always tell the truth, and don't overstate your qualifications and ability. If the job is too big, you'll be let out. On the other hand, if you aren't quite fitted but are highly desirable as an employee, there may be an opening where you can be placed for training and experience.

You can anticipate many of the questions and situations of the interview and you should be ready for them. The less that is new and unanticipated, the more effective you will be. The best way you can prepare for an interview is through the practice interview. Ask a friend, whose work or experience has made him familiar with your proposed field of activity to interview you. You will learn your weak points through this procedure, particularly if you solicit his frank criticism. Don't argue with him about the faults he finds; he sees you as others see you in the same situation.

A person applying for any position may find the following questions helpful in this preparation. They are questions asked by personnel and employment managers.

Naturally every employment manager will not ask every question which is listed here. Some may not ask any questions. The applicant may be told, "Tell me in five minutes why you think you should be hired." You must adjust yourself to what you find in the interview. However these ques-

tions have been asked and either the same questions or similar ones will be asked by personnel directors who interview those who apply for positions. The thoughtful man or woman prepares in advance the answers to questions which may be asked. Here are the questions:

- 1 Do you like to meet people?
- 2 Do you like to converse with people?
- 3 Why did you make application for a job with this company?
- 4 Have you ever had to support yourself in any way?
- 5 Have you ever earned any money?
- 6 Why are you nervous?
- 7 What are your outside interests?
- 8 What kind of books do you read?
- 9 How much salary do you expect ten years hence?
- 10 What is your previous experience?
- 11 Are you married?
- 12 What do you think was the high light in your college career?
- 13 Did you participate in debating while in college?
- 14 Do you attend religious services?
- 15 Have you been in the habit of living within your income? Can you live within your income?
- 16 What makes you think you would be a success in this business?
- 17 What makes you think you are fitted temperamentally for this profession?
- 18 Have you made application to other firms?
- 19 What type of job do you want?
- 20 Are you planning this work as a permanent career?
- 21 Are you willing to do further study?
- 22 What do you think of the government interfering with business?
- 23 Do you have any confidence in yourself?
- 24 What was your scholastic average in school?

- 25 Do you think you can get along with people?
- 26 Do you have any "pull" in this company?
- 27 Are you a fraternity man?
- 28 Did you ever have a previous interview?
- 29 Do you have any dependents?
- 30 Do you mind physical "dirty work"?
- 31 Do you like to travel?
- 32 Have you anyone in this organization who will speak for you?
- 33 Would you commute or live near your work?
- 34 Have you participated in any community activities?
- 35 Have you done Boy Scout work?
- 36 What courses did you take in college?
- 37 Who was your favorite professor in college?
- 38 Are you engaged to be married?
- 39 Do you have a girl?
- 40 Did you ever earn any or all of any year's education?
- 41 Do you buy things on time?
- 42 Do you have any other jobs you are "angling for"?
- 43 In case there is no opening here, what do you intend to do?
- 44 Have you done any selling?
- 45 What are your hobbies?
- 46 Can you type?
- 47 At what salary will you start work?
- 48 Are you willing to take your chances for promotion?
- 49 After we give you training will you go to some competitor?
- 50 What is your experience in getting along with people?
- 51 Can you handle youngsters?
- 52 Who told you to apply here for work?
- 53 What makes you think you are qualified to enter our organization?
- 54 How do you like our product?
- 55 Have you used our product?

56. What do you think is wrong with our methods of selling and advertising?
57. Have you seen our TV show?
58. How long have you used our merchandise?
59. Could you make friends for our company?
60. Why did you go to college?
61. Is a college education an essential to success in business?
62. What do you think of old age pensions?
63. Do you carry insurance?
64. Do you know many of your professors intimately?
65. Do you smoke or drink?
66. What is your father's business or profession?
67. Do you feel you gained anything from college?
68. How is your physical health?
69. Do you belong to any lodges?
70. If you could attend college again would you take the same courses?
71. What is your preparation for this work?
72. Did you ever hold a political appointment?
73. What have you done during summer vacations?
74. Can you sell yourself in ten minutes? Go to it.
75. Have you studied our company? What do you know about us?
76. Have you tried any of our competitors? Why not?
77. Tell us something about your college.
78. Who are your best friends? Why?
79. If you were hiring someone for this company would you hire yourself? Why?
80. Do you know anyone who might fit better into this company than yourself?
81. Are you a citizen of the U.S.A.?
82. Do you think you can pass a physical examination?
83. Are you willing to take our training course without salary?

- 84 Can you do detail work? Have you done so? Where?
- 85 Can you take shorthand? Can you do stenographic work?
- 86 Have you ever been in an automobile accident?
- 87 Why did you choose your major subject in college?
- 88 Did you learn anything practical in college?
- 89 Did you hold any executive positions in college?
- 90 Are you "hunting a job" or are you "seeking a position?"
- 91 Do you work with any youth program?
- 92 What makes you think you could succeed in this organization?
- 93 What do you think of the government's labor policy?
- 94 Do you owe any money?
- 95 Why didn't you apply for work in your home town, where you are well known?
- 96 We need fellows who will work. Are you a worker?
- 97 What can I do for you?
- 98 We have no opening now. Maybe later. Any questions?
- 99 When could you start work if we did have a position for you?
- 100 What do you think you are worth to us?

In many university senior placement programs, personnel men conduct illustrative interviews, and then interview individual seniors before the group. The final step in this program is a series of interviews between the seniors so that every man has experience. The senior interviewing the prospective employee criticizes him, and then the group pool their criticisms. Through this technique, a highly efficient performance is developed. Try it at home with one of the members of the family. Then try it with friends outside the family circle.

### Personality Check List

After practicing your interview familiarize yourself with the following check list. It represents a compilation made as a result of asking two hundred personnel and employment managers just what traits and characteristics they looked for or desired in applicants before offering those applicants positions. You will notice that great importance has been placed on personality. While a man's record, character and general ability are important, success in most interviews depends largely upon a favorable first impression made by the applicant.

### Interview Blank

- 1 Physical Characteristics—skin, eyes, hair, mouth, fingernails, clothes  
     Any defect in, speech      hearing      sight  
     Handshake      Disposition      General Health
- 2 Appearance—Impression made by his manner of dress and care of person  
     Fine      Neat      Satisfactory      Careless      Slovenly
- 3 Action, Poise, Manner—Impression made as indicated by lack of nervousness, carriage of body, facial expression, voice, and tact  
     Cultivated      Agreeable      Indifferent      Awkward  
     Rude      Flattering
- 4 Gaze—Does applicant return your gaze steadily?  
     Never      Occasionally      Always  
     Wavers uneasily      Usually
- 5 Voice  
     Pleasing      Agreeable      Weak      Loud      Disagreeable
- 6 Visible Pep, Energy  
     More than      Normal      Easy going      Lax  
     average
- 7 Command of English  
     Talks easily      uses wide vocabulary

Deliberate, makes words count

Ordinary

*Sometimes at loss for words*

Limited vocabulary uses bad grammar

#### 8. Initiative in the Conversation of the Interview

Takes a leading part

Initiates some points of discussion

Fairly responsive

Answers questions only

9 Does he inspire confidence?

10 Does he seem determined?

11 Does he show promise?

12 Is he mature for his age?

### Estimation of Personality

#### 1 Appearance

Indicative of care

Neutral

Rather careless

Repulsive

#### 2. Manner

Courteous

Neutral

Inconsiderate

Brusque

Genuine

Neutral

Affected

Hypocritical

Aggressive

Neutral

Passive

Lethargic

#### 3. Mentality

Alert

Neutral

Slow

Sluggish

Original

Neutral

Conventional

Stereotyped

Decisive

Neutral

Uncertain

Vacillating

Sagacious

Neutral

Injudicious

Illogical

#### 4. Sociability

Affable

Neutral

Reserved

Altruistic

Neutral

Self-governed



Whether the interviewer makes actual notes on each of the above points, he is, at least, formulating a mental picture of the candidate based upon the sum total of these factors.

### Background Analysis

After making a check on your personality it would be wise to review your own background. A check list is included to help you make this review

#### A. Personal

##### 1 Name

- a. Is it awkward to pronounce?
- b. What impression does it convey?

##### 2 Family

- a. Parents' education?
- b. Parents' occupation?
- c. How many brothers and sisters?
- d. Dependents?

##### 3 Homes

- a. Where was I born?
- b. Where did I live in childhood?
- c. Where did I live in youth?

##### 4 Physical Characteristics

- a. Age?
- b. Height?
- c. Weight?
- d. Health?
- e. Physique?

##### 5 Appearance

- a. Attractive?
- b. Indicative of care?
- c. Neutral?
- d. Careless?

##### 6 Manner

- a. Am I courteous?

- b. Neutral?
- c. Inconsiderate?
- d. Brusque?
- e. Genuine?
- f. Affected?
- g. Hypocritical?
- h. Aggressive?
- i. Passive?
- j. Lethargic?

7 Oral communication

- a. Do I talk easily?
- b. Deliberately?
- c. Ordinarily?
- d. Use wide vocabulary?
- e. Make words count?
- f. At a loss for words?
- g. Use bad grammar?
- h. Is my voice pleasing?
- i. Is my voice weak?
- j. Is my voice loud?
- k. Is my voice disagreeable?

8. Vitality

- a. Is my pep average?
- b. More than average?
- c. Less than average?
- d. Lazy?

9 Am I mature for my age?

B. Education (curricular and extracurricular)

1 Training

- a. Where and under what conditions?
- b. Primary school?
- c. Secondary school?
- d. College?
- e. Specialized training? What kind?

2. Achievement

- a. What is my rank in class?
  - (1) Could it have been better?
  - (2) Why was it not?
- b. What has been the nature of commendation or criticism from my instructors? Family? Friends?
- c. In what subjects am I distinctly weak or strong?
- d. What deficiencies or attributes does it indicate?
3. Extracurricular activities
  - a. In what activities did I participate? Why?
  - b. Why didn't I participate in others? (Be specific.)
  - c. Honors?
  - d. Clubs?
  - e. Societies?
  - f. Fraternities?
4. Working with people
  - a. Have I enjoyed working with people or things?
  - b. How well do I get along with people?
  - c. Do I follow or lead?
  - d. Is my word respected?
  - e. Can I give, take, and follow orders? Which do I like most?
  - f. Do I inspire confidence?
5. Mentality
  - a. Am I mentally alert?
  - b. Slow?
  - c. Sluggish?
  - d. Neutral?
  - e. Original?
  - f. Conventional?
  - g. Stereotyped?
  - h. Decisive?
  - i. Uncertain?
  - j. Vacillating?
  - k. Sagacious?
  - l. Injudicious?

m. Illogical?

6. Character traits

- a. Have I indicated leadership?
- b. Initiative?
- c. Ambition?
- d. Executive ability?
- e. Co-operation?
- f. Honesty?
- g. Accuracy?
- h. Neatness?
- i. Thoroughness?
- j. Judgment?
- k. Faithfulness in duties?
- l. Determination?
- m. Do I show promise?
- n. Can I budget time and money?

C. Experience

1. Use of time

- a. How did I spend my summers? What did I learn and earn?
- b. What did I do during the college year? What did it teach me? How much did I earn?

2. References

- a. How can I use former employers as reference?
- b. Who?

3. Choice of job

- a. Would I have chosen the work at which I was engaged if I had an absolute free choice?
- b. What job would I have selected?
- c. What did I like about my first jobs? Why?
- d. What did I dislike about my first jobs? Why?

4. Performance

- a. How well did I perform my job?
- b. Were my services satisfactory?
- c. Did I fail?

- d. Could I have done a better job? How?
- e. For what qualities was I praised or criticized?

### Job Analysis

Anyone wishing employment and about to have a job interview should carefully analyze the position before he enters the personnel manager's office. The following check list of questions is worthy of study:

#### A. Company background

- 1. What is the primary business of the company?
- 2. What are the productions or functions of the company?
  - a. Utility?
  - b. Seasonal?
  - c. Luxuries?
  - d. Staples?
  - e. Tangibles?
  - f. Intangibles?
  - g. Service?
  - h. Philanthropic?
  - i. Governmental?
- 3. What is the organization of the company?
  - a. Who controls the company?

#### B. In what type of job can I be of greatest utility to the employer and myself?

- 1. Present?
- 2. Future?

#### C. For what specific job or jobs am I applying?

- 1. Title?
- 2. Function?

#### D. What is the nature of the job?

- 1. What is the place of the job in the organization?
  - a. Specifications of higher positions?
  - b. Salary limits?

- c. Ordinary lines of promotion?
- d. Understudy jobs?
- e. Related jobs?
- f. Advanced jobs?
- 2. What are the duties and responsibilities?
  - a. Major duties and responsibilities?
  - b. Minor duties and responsibilities?
  - c. Regular responsibilities?
  - d. Irregular responsibilities during work, slack, or emergency?
- 3. What training is required?
  - a. What method of training?
    - (1) Oral?
    - (2) Graphic?
    - (3) Written?
    - (4) Performance?
  - b. Specific training? e.g.
    - (1) Accounting?
    - (2) Engineering?
    - (3) Stenography?
    - (4) Chemistry?
    - (5) Education?
    - (6) Typing, etc.?
  - c. What is length of training period?
    - (1) Formal school?
    - (2) Job training?
  - d. Does work require specific experience? e.g.
    - (1) Sales?
    - (2) Mechanical?
    - (3) Clerical?
- 4. What is the frequency of promotion?
  - a. Basis of promotion?
  - b. Opportunities?
- 5. What are the salary and fringe benefits?
  - a. Commission?

- b. Bonus?
- c. Piece rate?
- d. Drawing account?
- e. Pension plan?
- f. Insurance?
- g. Luncheon included?
- h. Hospitalization?
- 6. What are the hours?
  - a. Day?
  - b. Night?
  - c. Overtime?
  - d. Sunday?
  - e. Holiday?
- 7. What is the location?
  - a. Is the job near home?
  - b. Involve commuting?
  - c. Involve traveling?
- 8. What experience does the job offer which may be used in other work? Where?
- 9. What are the working conditions?
  - a. Work outdoors or indoors?
  - b. Work require driving?
  - c. Standing?
  - d. Sitting?
  - e. Walking?
  - f. Lifting?
  - g. Surroundings clean? Dirty? Orderly?
  - h. Surroundings lonely?
  - i. Is work subject to extreme temperatures?
  - j. Is work hazardous or unhealthy?
    - (1) Fire?
    - (2) Explosive?
    - (3) Electricity?
    - (4) Steam?
    - (5) Chemicals?

- (6) Machinery?
- (7) Eyes?
- (8) Ears?
- (9) Lungs?
- (10) Nerves?
- (11) Skin?
- (12) Limbs?
- (13) Fatigue?
- (14) Endurance?
- (15) Sanitation?

10. What is the type of associates and competition?

- a. College graduates?
- b. Laborers?
- c. Clerks?

11. Is work repetitive?

- a. Varied?
- b. Heavy?
- c. Active?

E. What are the requirements for the job?

1. Does the job have particular physical requirements?

- a. Is a physical examination required?
- b. Does job require strong physique?
- c. Physical dexterity?
- d. Any height or weight requirements?
- e. Age limits?
- f. Sex?

g. Marital status?

h. Neat appearance?

2. Does work require intelligence?

- a. High?
- b. Low?
- c. Average?
- d. Mental dexterity?

3. Does work necessitate specific personality qualities?

- a. Conscientiousness?



- b. Loyalty?
  - c. Courage?
  - d. Common sense?
  - e. Stability?
  - f. Tenacity?
  - g. Enthusiasm?
  - h. Initiative?
  - i. Aggressiveness?
  - j. Ambition?
  - k. Optimism?
  - l. Happy carefree contentment?
  - m. Adaptability?
  - n. Assume responsibility?
  - o. Follow instructions?
  - p. Discover details?
  - q. Concentration?
  - r. Alertness?
  - s. Self-control?
  - t. Tact?
  - u. Leadership?
  - v. Co-operativeness?
  - w. Ability to meet people?
  - x. Ability to develop people?
  - y. Speed?
  - z. Accuracy?
  - aa. Inspiration?
- F What is the personal policy of the controlling company?
- 1 Is it a "family" company?
  - 2 Does it lend security? Insecurity?
  - 3 Is there an efficient co-ordinated and centralized company personnel policy? Departmental?
  - 4 Is there a safety and health service for employees?
  - 5 Are there educational facilities?
    - a. Company courses?
    - b. Outside courses?

6 Are there recreational facilities?

7 Are there eating facilities?

Here are several added suggestions for the interview:

1. Be present for your interview at least fifteen minutes before the scheduled time.
2. Call the employment representative by his right name (direct address is desirable)
3. If you are shown into the office by some member of the staff, express thanks.
4. Carry your hat in your hand. Do not wear gloves. If you do, however, and you shake hands, don't say "Pardon the glove." (One need not apologize for wearing gloves or for shaking hands while wearing them.)
5. Don't force a handshake on an employment manager. If he wishes to shake hands with you, he will make the gesture first.
6. Familiarize yourself with the company policy especially the amount of salary paid to beginners. One of the most frequently asked questions in the interview is, "What salary do you wish?" and you should have an answer in keeping with the company policy.
7. Know what you want before you report for your interview. Many prospects are asked, "Well, just what would you like to do in our company?" Many times the answers come, "I don't know" or "It doesn't make any difference." You should know and it should make a great deal of difference.
8. Be frank and sincere in all statements.
9. Don't minimize your own ability. Every company is anxious to hire men who are willing to learn new techniques, but they want those men to be confident.
10. If the attention of the interviewer is called to something else while you are being interviewed, do not show chagrin or disappointment. If during the interview a telephone call interrupts the conference, recognize the

condition and do not lean forward as if you were trying to listen in.

- 11 After the interview whether or not there is definite assurance that you have been hired, take your leave graciously and express appreciation to the employment manager for the interview

## Speech for the Executive

Opportunities are open today for men and women who can assume responsibility lead and direct the efforts of others, and aid in establishing better public relations for the organization.

Every executive of an organization should be able to accomplish these three things. Some can; others cannot. If one studies the failure of an individual to become a good executive, part of the blame lies in his inability to talk well. Brilliant minds often occupy executive chairs; yet the same brilliance of thinking and ability often fails in employee relations. Some leaders are unable to stimulate the thinking of those around them because they lack the proper "know how."

Further the executive is in frequent contact with the public. He is called upon to speak before service clubs and other organizations and must often talk to his own employees. Here, too, many an executive fails to live up to his native ability. In an emergency he resorts to a speech he asked someone else to write. What is read disagrees with his style. People hear it and laugh to themselves and as a result the executive's prestige suffers.

Executive training programs are held in many industrial companies for the purpose of developing leaders—men and women who can become executives of the organization. Colleges and universities are being combed for outstanding student leaders who may attend training programs for the same purpose. More and more conferences and meetings are held within government and industry for the purpose of finding outstanding people to whom additional responsibility can be given. Every governmental and industrial organization in the country needs and wants good executives. Good executives are not necessarily born. They can be trained and they can be developed. Just as one can be trained to become an executive so can any executive, through training and thought, be a better executive, a better leader and a better representative of his organization.

The word executive comes from a prior word meaning execute. This is derived from the Latin *ex* and *sequor*, which, combined, mean "to follow to the end." The popular meanings of the word execute are to do, to perform to carry out, to complete, to accomplish. Thus an executive should have qualities and abilities to carry out orders, to enforce policies, to accomplish objectives, and to complete given assignments in the best way possible.

Before anything can be done there must be:

- 1 The idea or plan to be executed.
- 2 The transmission of the idea or the plan in whole or in part to another or others for a preconceived common objective.
- 3 The giving of authority or means to others for the purpose of carrying out the requirements to meet the objective.

An executive should lead rather than drive. The emphasis should therefore be on example rather than precept. Employees work best in an atmosphere of harmony mutual respect, and confidence. Under favorable conditions, every nor-

mal, well-behaved human being possesses certain desirable traits. To maintain an atmosphere conducive to best results, the executive must stimulate and maintain these characteristics in his people by exhibiting the same attributes himself under even greater pressure.

The real secrets of leadership are kindness and persuasion. All men hunger for elemental human dignity. Any suppression of this desire by the executive indicates weak leadership. "Being a leader" may be defined as "the gentle art of letting somebody else do what you want him to."

### *Attitudes and Practices*

Many attitudes and practices go to make a good executive. These which should be encouraged are:

1. Know yourself. Study yourself. Why do you behave the way you do? Have you analyzed yourself and found the most satisfactory explanations for your actions? Do you fight yourself all the time? Do you worry? Are you imitable?
2. Be interested in and know other people, especially those you deal with. Know their capacities, experience, and any conditions outside the organization which might affect their thinking and acting, such as family financial considerations, and health. Know conditions under which the individual works, the temperaments of those in charge, the type of persons reporting to the supervisor and the conditions of equipment the individual uses.
3. Let the other fellow know you. Have a social hour with your group now and then, or a fifteen minute informal meeting with your staff after working hours, affording opportunity for relaxation.
4. Know your organization. Be familiar with all departmental organizations. Know more about the aims and

working principles of the group than the members themselves. Exemplify by your own actions, manner, and speech, all company policies.

- 5 Know what's going on. Read all memoranda, bulletins, and letters, which come to your desk. They are important or they would not have been sent to you. Your files of interdepartmental and management communications should be constantly reviewed and acted upon. Attend all meetings you are supposed to attend. Important matters may be discussed and your contribution is essential to the good of the entire organization. Encourage your subordinates to attend meetings open to them—this makes for better morale in all departments and provides opportunities for constructive thinking and additional training in necessary functions vital to the success of any enterprise.
- 6 Be constructive in all criticism. Criticize fairly, intelligently and constructively. Praise lavishly. Avoid the feeling that because you say nothing, everything must be all right.
- 7 Make decisions quickly. Be sure that all the facts are available, including all sides of the story. The facts should be noted and analyzed from the standpoint of the affirmative and of the negative. Both analyses should be carefully weighed, and a fair decision made and maintained. Once a decision is made, the persons concerned should be advised, preferably by letter, in order to avoid any misunderstanding. Be willing to change your mind and to admit a mistake if a better alternative presents itself. No matter how difficult it is, don't put off making a decision.
- 8 Approach problems positively. The suggestive value of "We can do it" is greater than that of "It can't be done."
- 9 Act in such a way as to inspire confidence. Encourage

- each man to do his job better. Give him responsibilities and do not interfere after assigning a job. Check such assignments by following up directives.
10. Be tolerant. The other fellow may also have ability and pride. Be open-minded about him.
  11. Be of strong character.
  12. Develop physical energy and stamina.
  13. Be tactful. Think things through. Think twice before you speak. Be diplomatic.
  14. Have vision. Take a long range view of problems in the organization. Develop your imagination and be receptive to new ideas. Think in terms of "long range planning."
  15. Be enthusiastic about and proud of your company, department, and personnel.
  16. Be a realist. Recognize events and personalities for what they are. Take nothing for granted.
  17. Be the same every day. Avoid changes in personal temperament. Do not be an optimist today and a pessimist tomorrow.
  18. Possess self-confidence. Rely on your own power and judgment. Avoid self-consciousness.
  19. Have a social outlook. Have a grasp of the social, political, and public relations aspects of your business and your community.
  20. Ask, don't order. Explain orders clearly. Don't ask too much. Follow up requests. Be businesslike and avoid grouching in dealing with your associates. Have a broad capacity for human understanding.
  21. Speak with a tone and quality of voice which compels attention. Don't waste words. Say exactly what you mean. Be worth listening to. Mean what you say.
  22. Be willing to delegate responsibility to others. The delegating of responsibility acts as an incentive to subordinate and assists in developing discipline.



23. Be concerned for the welfare of employees of your own department. Be clearly sensitive to the thoughts of your subordinates. Be able to speak for them if the need arises. Inspire in your immediate group an urge to find new and better methods in doing their work. Welcome training opportunities which are made available for your employees, suggesting training programs you would like to see instituted. Be interested in the man who falters and aid him to find himself.
24. Keep the office door open. Be available to subordinates at all times and spend some time every day in the plant, speaking to employees and expressing interest in their jobs. Attend meetings held in the other fellow's office.

#### *Summary*

1. Wise leadership is more essential to successful operation and maintenance of morale than extensive organization or perfect equipment.
2. Be human.
3. Use common sense.
4. Seek competent counsel.
5. Profit by the experience and knowledge of others.
6. Have clearly defined ideals.
7. Make the other man feel important.
8. Strive constantly to improve your own personality have a healthy discontent for things as they are, and add something every day to your store of knowledge, wisdom, and experience. Mental growth is essential to physical fitness and emotional maturity.

---

## Appendix

### General References

The following reference works are available in most libraries and will assist you in locating speech materials

- American College Dictionary
- Funk and Wagnall's New Standard Dictionary of the English Language
- Webster's New International Dictionary Second Edition Unabridged (G & C. Merriam Co.)
- Encyclopedia Americana
- Encyclopaedia Britannica
- Who's Who
- Who's Who in America
- Information Please Almanac
- World Almanac
- New York Times Index
- Poole's Index to Periodical Literature (1802-1907)
- Readers Guide to Periodical Literature (1900 to present)
- Bartlett's Familiar Quotations

### Bibliography

The following books contain many suggestions for improving your understanding of speech theory and practice. They are of

23. Be concerned for the welfare of employees of your own department. Be clearly sensitive to the thoughts of your subordinates. Be able to speak for them if the need arises. Inspire in your immediate group an urge to find new and better methods in doing their work. Welcome training opportunities which are made available for your employees, suggesting training programs you would like to see instituted. Be interested in the man who falters and aid him to find himself.
24. Keep the office door open. Be available to subordinates at all times and spend some time every day in the plant, speaking to employees and expressing interest in their jobs. Attend meetings held in the other fellow's office.

### Summary

1. Wise leadership is more essential to successful operation and maintenance of morale than extensive organization or perfect equipment.
2. Be human.
3. Use common sense.
4. Seek competent counsel.
5. Profit by the experience and knowledge of others.
6. Have clearly defined ideals.
7. Make the other man feel important.
8. Strive constantly to improve your own personality; have a healthy discontent for things as they are, and add something every day to your store of knowledge, wisdom, and experience. Mental growth is essential to physical fitness and emotional maturity.

## Appendix

### General References

The following reference works are available in most libraries and will assist you in locating speech materials

- American College Dictionary
- Funk and Wagnall's New Standard Dictionary of the English Language
- Webster's New International Dictionary Second Edition Unabridged (G. & C. Merriam Co.)
- Encyclopedia Americana
- Encyclopaedia Britannica
- Who's Who
- Who's Who in America
- Information Please Almanac
- World Almanac
- New York Times Index
- Poole's Index to Periodical Literature (1802-1937)
- Reader's Guide to Periodical Literature (1930 to present)
- Bartlett's Familiar Quotations

### Bibliography

The following books contain many suggestions for improving your understanding of speech theory and practice. They are of

recent publication and approach speech development from many points of view

### I. FUNDAMENTALS OF SPEECH

- Baird, A. Craig, and Knower, Franklin H. *General Speech: An Introduction*. (2nd Ed.) New York: McGraw-Hill Book Company 1957
- Gay Giles W. and Wise, C. M. *The Basics of Speech*. (3rd Ed.) New York: Harper & Brothers, 1959
- Lomas, C. W., and Richardson, Ralph. *Speech: Ideas and Delivery* Boston: Houghton Mifflin Co., 1956.
- Oliver Robert T. *Effective Speech for Democratic Living* New Jersey: Prentice-Hall, Inc., 1959

### II. PUBLIC SPEAKING

- Brace, William Norwood. *Speech Communication: A Brief Textbook*. (2nd Ed.) New York: Appleton-Century-Crofts, Inc., 1955.
- Byrant, Donald C., and Wallace, Karl R. *Oral Communications*. (2nd Ed.) New York: Appleton-Century-Crofts, Inc., 1954
- Butler, Jessie Haver. *Time to Speak Up: A Speaker's Handbook for Women*. (2nd Ed.) New York: Harper & Brothers, 1957
- Hegarty Edward J. *How to Write a Speech*. New York: McGraw-Hill Book Co., 1951
- McBarney James H., and Wragg, Ernest J. *Guide to Good Speech*. New Jersey: Prentice-Hall, Inc., 1955
- Monroe, Alan H. *Principles and Types of Speech*. (4th Ed.) Chicago: Scott, Foresman and Company 1949
- Sarett, Lew Foster William T., and Sarett, Alma Johnson. *Basic Principles of Speech*. (3rd Ed.) Boston: Houghton Mifflin Co. 1958.

### III. CONFERENCE, DISCUSSION AND PARLIAMENTARY LAW

- Auer, J. Jeffery and Ewbank, Henry Lee. *Handbook for Discussion Leaders*. (Revised Edition.) New York: Harper & Brothers, 1954
- Barnlund, Dean C., and Haiman, Franklyn S. *The Dynamics of Discussion*. Boston: Houghton Mifflin Co., 1960.
- Ewbank, Henry Lee, and Auer J. Jeffery. *Discussion and Debate: Tools of a Democracy* (2nd Ed.) New York: Appleton-Century-Crofts, Inc., 1951
- Lee, Irving J. *How to Talk With People*. New York: Harper & Brothers, 1952.

- McBurney J. H., and Hance, K. G. *Discussion in Human Affairs*. New York. Harper & Brothers, 1950.
- Nichols, Ralph G., and Stevens, Leonard A. *Are You Listening?* New York. McGraw-Hill Book Co., 1957
- Potter David, Ed. *Argumentation and Debate*. New York. Henry Holt and Company 1954
- Robert, H. M. *Robert's Rules of Order*, 75th Anniversary Edition. Chicago: Scott, Foresman and Company 1951
- Sattler, William M., and Miller, N. E. *Discussion and Conference*. New Jersey Prentice-Hall, Inc., 1954
- Snell, Frank. *How to Hold a Better Meeting*. New York: Harper & Brothers, 1958.
- Sturgis, Alice F. *Sturgis Standard Code of Parliamentary Procedure*. New York. McGraw-Hill Book Co. 1950.
- Utterback, William E. *Group Thinking and Conference Leadership: Techniques of Discussion*. New York: Rinehart & Co., 1950
- Zelso, Harold P. *Successful Conference and Discussion Techniques*. New York: McGraw-Hill Book Co., 1957

#### IV COLLECTIONS OF SPEECHES

- Hochmuth, Marie; Brigrace, W. N., and Bryant, Donald. *A History and Criticism of American Public Address. Volume III*. New York: Longmans, Green & Co., 1955
- Lincoln, Abraham. *Selected Speeches, Messages and Letters*. Edited by T. Harry Williams (Rinehart Editions) New York. Rinehart & Co., 1957
- Roosevelt, Franklin D. *Selected Speeches, Messages, Press Conferences, and Letters*. Edited by Basil Rauch (Rinehart Editions) New York. Rinehart & Co., 1957
- Vital Speeches of the Day* New York. City News Publishing Co., 1958-59

#### V LANGUAGE AND SEMANTICS

- Chase, Stuart. *Guides to Straight Thinking* New York: Harper & Brothers, 1956
- Hayakawa, S. I. *Our Language and Our World: Selections from ETC: A Review of General Semantics, 1953-1958* New York. Harper & Brothers, 1959
- Kantner, C. E., and Wert, Robert. *Phonetics: An Introduction to the Principles of Phonetic Science from the Point of View of English Speech*. New York. Harper & Brothers, 1941.

- Lee, Irving J. and Lee, Laura L., *Handling Barriers in Communication: I Lecture-Discussions, II Conference Handbook*. New York: Harper & Brothers, 1957.

#### VL VOICE AND ARTICULATION

- Akin, Johnnye. *And So We Speak: Voice and Articulation*. New Jersey: Prentice-Hall, Inc., 1958.
- Fairbanks, Grant. *Voice and Articulation Drillbook*. (2nd Ed.) New York: Harper & Brothers, 1960.
- Grim, Harriett Elizabeth. *Practical Voice Training*. New York: Appleton-Century-Crofts, Inc., 1948.
- Hahn, Elise; Lomas, Charles W., Hargis, Donald E., and Vandewegen, Daniel. *Basic Voice Training for Speech*. (2nd Ed.) New York: McGraw-Hill Book Company 1957.
- Karr, Harrison M. *Developing Your Speaking Voice*. New York: Harper & Brothers, 1953.
- Van Riper, Charles, and Irwin, John. *Voice and Articulation*. New Jersey: Prentice-Hall, Inc., 1958.

